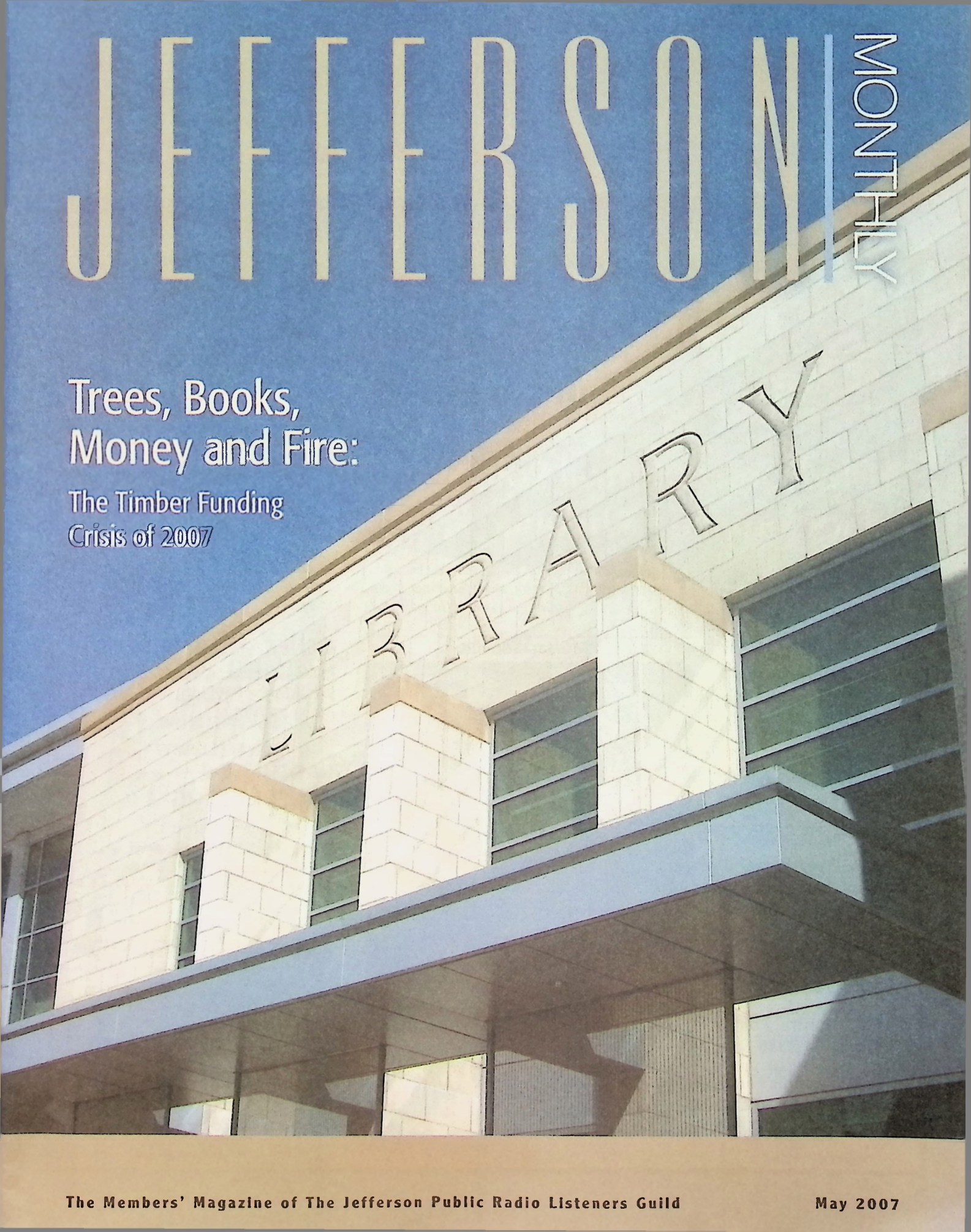


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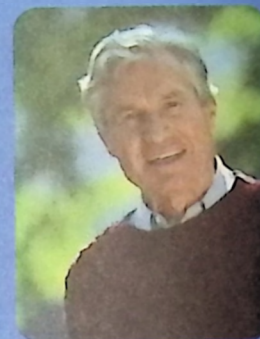
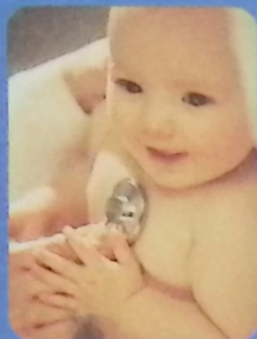


Trees, Books, Money and Fire:

The Timber Funding
Crisis of 2007

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JEFFERSON MONTHLY

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MAY 2007

FEATURES

6 Trees, Books, Money and Fire: The Timber Funding Crisis of 2007

By John Darling

Grim realities loom in the economy and ecology of our region. Libraries close. Congress cuts off generations-old timber funding to Western Oregon counties, leading some to threaten bankruptcy. County sheriff patrols grow thin. Unharvested forests grow thick with flammable understory, while scores of mills have closed. What goes on here?

John Darling sheds light on the extensive history of timber funding in our region, from the days of the O&C barons to current and sad state of affairs. Although many people have brought possible solutions to the table, it remains to be seen what, if any, solution lies on the horizon.



eighth blackbird performs May 27th on *St. Paul Sunday*.

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"That 1 Guy" performs at The Mobius on Tuesday, May 15 at 8:00pm (see Artscene, p. 32 for details).



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ON THE COVER

The Medford Library, among many others in our region, closed its doors on April 6th, 2007 due to lack of funding. Photo: Abigail Kraft

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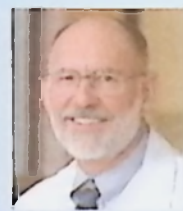
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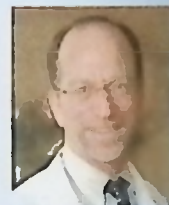
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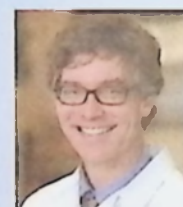
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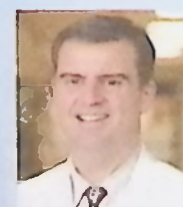
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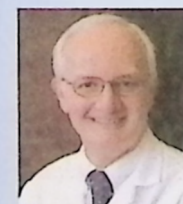
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Tuned In

Ronald Kramer

Exploring Radio's Soul

About once a decade I read a book which is both so striking and pertinent that I've devoted my column to reporting, and reacting, to it. It's that time again.

Last year writer/journalist Marc Fisher's *Something in the Air* was published – something I accidentally became aware of a few weeks ago – and I ordered a copy. Not having time to read it, I grabbed it as I was leaving town and thought I would read it on the plane. The flight wasn't long enough – I couldn't put it down.

On one level the book is mostly a history of, and paean to, the radio's disc jockey era of the last 60

years. But it is really a history of what radio has meant to America - how people were enchanted, stimulated, convened and converted by the sounds of voices in the air. It is also about how those voices changed over time, and why, and what those changes mean.

Fisher has done an extraordinary amount of research and surfaced details of people and events that were certainly new to me. He has also covered radio as a whole, as a phenomenon, and – as such – has significantly included public radio's role. It's always an odd experience to read a book which deals, at least in part, with people you, as a reader, know. It raises the dual intrigue of seeing whether they present the person you personally have known while, at the same time, raises the possibility that the picture they draw differs from your own experience. Fisher has accurately captured these people which lends confidence that he has portrayed others with equal fidelity.

Fisher explores how, and why, Top-40 radio emerged and how its rhythm and blues origins were initially snuck past program directors and sponsors who were terrified of running afoul of America's color line. And he talks about how the social

forces rock radio set in motion, in white Teen America and ultimately in Black America, and how they proved powerful and unstoppable. And he writes about how Top-40 became too much a tool of the music industry and radio, gave way to the new “revolutionary radio” – underground radio

– and how radio ultimately became so formulaic that such revolutionary radio couldn't find a place on the dial. He charts the history of DJ legends of the past as well as announcers of the present – like Rush Limbaugh – who started out as DJ's – and tells the story of how the forces in the industry caused them

to morph into their current personas (except for a few who couldn't, or wouldn't, adapt and are no longer working in radio).

These “radio beings” all seem to have started out as teenagers who grew up listening to distant voices coming out of transistor radios buried under their pillows - kids whose fascination caused furtive listening when their parents thought they were asleep. Their imaginations all seem to have been fired with dreams of becoming like the men whose voices crossed the airwaves to beguile them.

Not surprisingly, while he didn't wind up in radio, author Marc Fisher was also one of those teenage devotees who worshipped distant radio voices.

Fisher's book is really a romance to radio. I have to confess that I have always felt radio was romantic. Television can be very compelling and portrays a vastness that sometimes is a polar opposite to radio. But I have never found television to hold the intrigue, the ability to speak so powerfully to an individual, that is radio's province. That is, after all, the essence of romance.

In writing about radio's present and future, Fisher isn't

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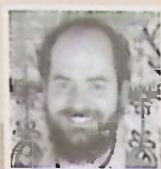
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Jefferson Almanac

Pepper Trail

The Earth Precepts

Today, no matter what our age or personal circumstances, all of us have a relationship that needs work: our relationship with the Earth. Humanity's relationship with the living planet – the biosphere – is reflected in the health of all the biological, hydrological, chemical, and atmospheric systems that sustain life as we know it. For years now, the Earth has been trying to tell us something, and we just haven't been paying attention. Melting glaciers, rising seas, more intense storms, more frequent wildfires: we can't ignore the message anymore. If we are to survive as a species in a harmonious relationship with the Earth, we need a simple, universal, and powerful set of principles, or precepts, to guide us. What follows is my version of such a set of principles, which I call the Earth Precepts.

Honor the Earth, upon which all life depends.

To honor the Earth is to vow to treat it with appropriate gratitude, respect, care, and love. This is the simplest, most basic of the precepts. It may sound simple – until you try to put it into practice!

Consider the consequences of all environmental actions over at least 100 years.

Over and over again, we fail to recognize environmental disasters until it is too late, because we are only thinking a few years ahead. To improve our relationship with the Earth, we must try to anticipate the consequences of our actions over the time frames that the Earth's processes require.

Do not destabilize the Earth's atmospheric or aquatic systems.

The atmosphere and the oceans constantly cycle oxygen, carbon dioxide, and water around the planet, creating the Earth's climate. Despite their immense size, these cycles are not immune to our influence, as shown by the sharp rise in carbon dioxide since the Industrial

Revolution. The resulting climate change threatens to disrupt every human and natural process on Earth.

Do not depend upon energy sources that cannot be replaced.

At the present time, our dependence on fossil fuels is almost absolute, and is leading us toward catastrophic economic, social, and ecological crisis as these resources are exhausted. Fortunately, renewable energy technologies, from solar to wind power to biofuels, are ready and waiting; we simply need to commit to their use without further delay.

Do not remove living resources, including soil, trees, and marine life, faster than they can replace themselves.

By definition, a healthy relationship with the Earth must be sustainable, and so all living resources must be able to maintain themselves in equilibrium. Anything less merely delays an inevitable collapse.

Exploitation of the Earth must be accompanied by restoration of the Earth.

The basis for this precept is simple: the Earth is finite. Damaged land cannot be replaced, so it must be restored. The work of restoring the Earth is perhaps the most humble, and also the most rewarding, personal practice of the Earth Precepts: it is to tend the garden that the world can be.

Preserve the world's biological diversity: all the Earth's species and ecosystems.

The Earth is currently experiencing an extinction rate one thousand times higher than normal. To stop this disaster, the best approach is to focus on preserving entire ecosystems, the integrated arrangements of life that cover the Earth. This protects all the connections in the web of life.

Do not have more than two children.

Our overwhelming success as a species has placed human beings in a par-

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adoxical position: to preserve life, we must restrict our own fertility. If a birth rate of 2.0 was adopted immediately and universally, world population would stabilize at about 7.3 billion by 2050. It is hard to imagine a more important goal for maintaining a healthy, livable Earth.

Do not assert ownership over species or their genetic codes; they are not ours to claim.

Claims of ownership over genetic material allow profits to be made from genetic engineering. This uncontrolled experimentation with life threatens our relationship with the Earth in ways we can barely imagine. We must develop a better understanding of the possible ecological and social consequences of genetic engineering if we are to avoid calamitous consequences.

Corporations and governments share the same environmental responsibilities as individuals: they must not be allowed to damage the Earth.

The present corporate ideology of limitless growth is incompatible with the reality of our limited planet. If humanity does not assert effective control over corporate power, all our efforts to foster a healthy, sustainable relationship with the Earth will fail.

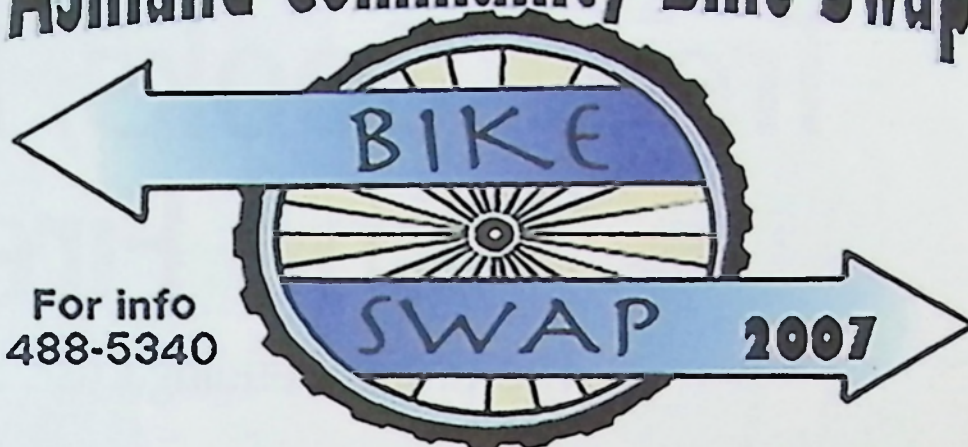
Reading this list of Earth Precepts, some may object that these injunctions are almost impossible to follow. Every day, in some cases virtually every minute, we violate one or more. Doesn't this make them meaningless?

Most of us ascribe to a set of fundamental rules to guide our social relations; the most familiar are the Judeo-Christian Ten Commandments. Our acceptance of a core set of social principles unquestionably makes us better, more responsible - more moral - people, even though it is a rare person indeed who always lives up to his or her ideals. When we break our precepts, we feel guilt, that uncomfortable disconnect between our beliefs and our actions that inhibits worse transgressions.

If the Earth Precepts were accepted as universally as the Ten Commandments, would any of us be able to live up to them? Probably not. But the real question is: would the health of the Earth, and thus the prospects for humanity's future, improve? Unquestionably yes. And so, let us try, together. ■■

Pepper Trail is a biologist and writer living in Ashland. For more information on the Earth Precepts, see www.earthprecepts.net.

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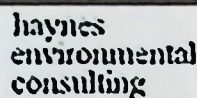
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Trees, Books, Money and Fire

The Timber Funding Crisis of 2007

By John Darling

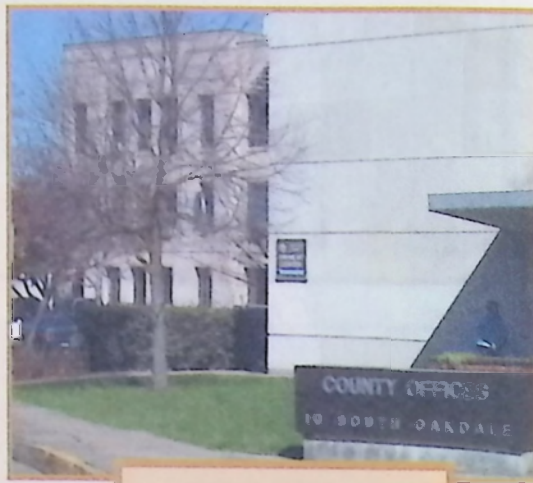
Grim realities loom in the economy and ecology of our region. Libraries close. Congress cuts off generations-old timber funding to Western Oregon counties, leading some to threaten bankruptcy. County sheriff patrols grow thin. Unharvested forests grow thick with flammable understory, while scores of mills have closed. What goes on here?

It's about trees, really, this mess we have in the State of Jefferson. They call us "timber counties," which sounds like the foundation of an enduring economy based on renewable resources: lots of timber, lots of jobs, lots of money and lots of natural beauty. Libraries will flourish and there will be enough revenues for roads, health services and law enforcement.

And it did work, through most of the 20th century. The federal government, under President Teddy Roosevelt, took control of the O&C lands and set up a system where timber would be "managed," that is, cut for sale under a system of sustained yield, and because the land was taken off property tax rolls, half the money would go to counties.

But let's go back further, to the first half-century of white settlement in the late 19th century. Wanting to encourage development, settlements, mills, jobs and a good economy in the budding West, the feds gave land to the Oregon & California (O&C) Railroad, every other section for 20 miles on either side of new railway, stretching from Portland to the California border, in hopes that its natural profit motive would spur the railroad to market the land and help civilization grow.

The deal was that O&C barons would sell the land only to real settlers for no more than \$2.50 an acre in parcels no bigger than



Replacement for timber payments came in 2000, under Secure Rural Schools and Community Self-Determination Act but the now ironically titled act expired in December 2006 - and was not renewed by Congress. The axe fell.

Jackson County, whose county offices are pictured here on South Oakdale in Medford, is just one of the many counties adversely affected by the funding crisis.

160 acres. Not surprisingly, O&C soon found ways for the land to get back into its own hands or those of crony corporations. History tells of drunks being pulled out of Oregon bars to buy the land, only to sell it right back to the O&C Railroad. As land values rose, the O&C Railroad sold it for far more than the limit imposed by the government.

By the turn of the century, when Roosevelt was in office, over 1,000 railroad barons, politicians and government officials had been indicted. The feds took over some 2 million acres that O&C held and in 1916 paid the railroad \$2.50 an acre for it, because, after all, it did finally build the north-south railroad, though it took three decades, according to a history presented by Jackson County commissioners on their website (www.co.jackson.or.us).

The downside of this, for the counties, was that these 2 million acres went off the property tax rolls, because the federal government does not pay property tax. Jackson County assistant administrator Harvey Bragg, explaining this deal, says he has to side with those who feel the feds reneged on the arrangement.

"The county was collecting property taxes off it, so we lost that. After some years, the agreement was that the BLM would manage it for timber production. The deal was that every time they cut a tree, the feds would get half and the county got half. That money was what the general fund operated on," says Bragg. "The feds had a contract. The deal happened a long time ago, but it was stable. They took half the assessed value of Jackson County off the tax rolls."

It wasn't until 1937 that Congress, under the O&C Act, agreed to that deal - with timber being managed under a sustained yield policy. That also created good jobs for two or three

generations of Western Oregon families.

This land is administered by the Bureau of Land Management and the money goes into the general fund of 18 Western Oregon counties, for them to do as they wish – typically the monies go toward public safety, healthcare, social services, corrections, libraries, and senior programs. “It’s truly an essential component of community stability in Western Oregon,” says the Jackson County website.

But in the 1980s, global markets changed and the spotted owl made the Endangered Species list, while environmental groups became adept at challenging timber sales in court, leading to lengthy and costly appeals, requiring voluminous scientific proof that cutting won’t harm the owl, the marbled murrelet and anadromous fish (those that spend all or part of their adult life in salt water and return to freshwater streams and rivers to spawn) and other species.

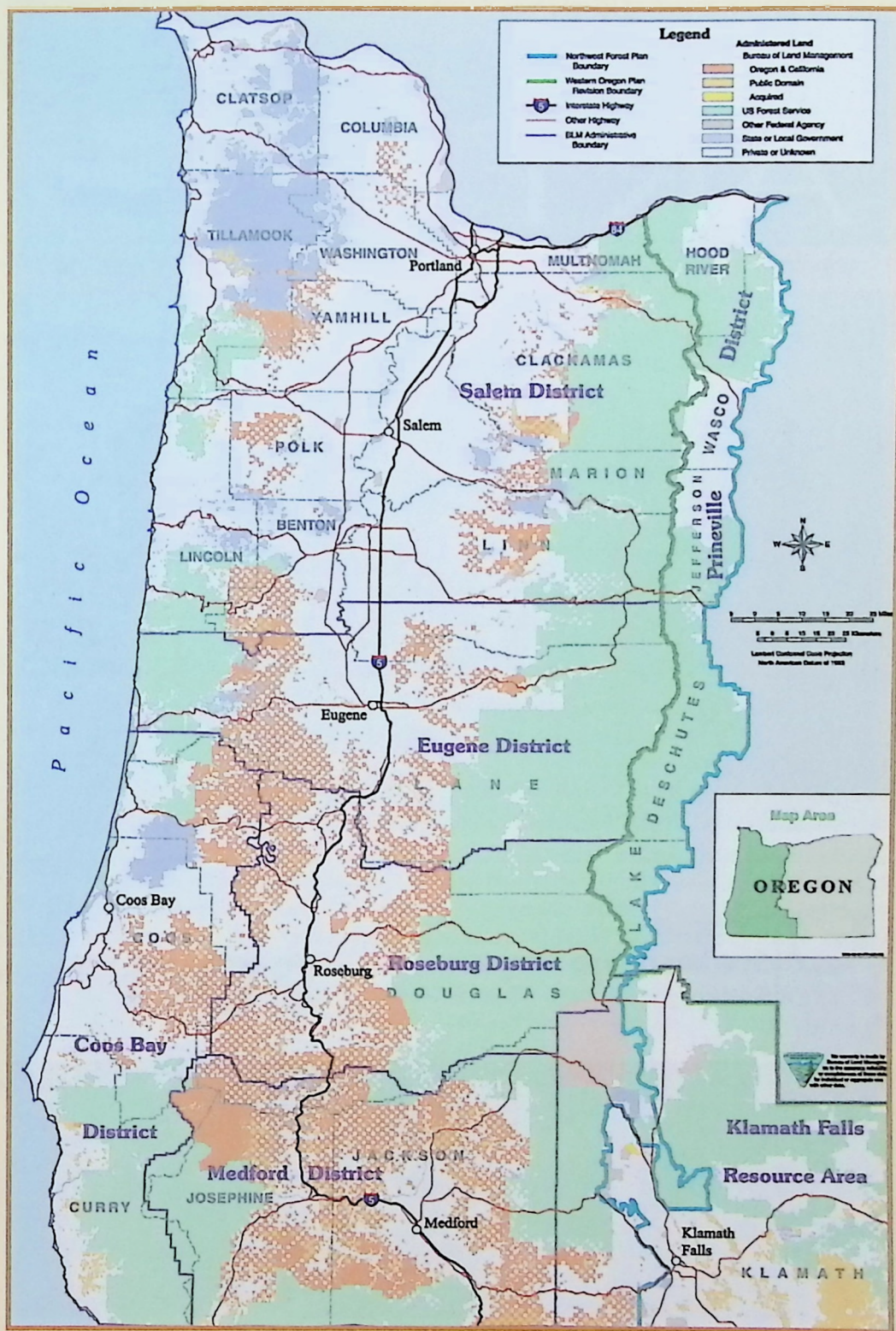
In short, huge amounts of timber stopped being cut and wood products jobs went out the window. “Revenues shared with counties collapsed,” says the county history, but with stopgap safety net funding from Congress, things remained relatively stable.

With much fanfare, the new President Clinton in 1994 signed the Northwest Forest Plan, promising harvests at 20 percent of the five best years (of the last 20 years) but, says David Schott, executive director of Southern Oregon Timber Industries Association, “the Endangered Species Act held up almost all the harvests. Sawmill and timber management people ended up desperate. No one looked at the long-term impact.”

Replacement for timber payments came in 2000, under Secure Rural Schools and Community Self-Determination Act [(SRS) (PL 106-393)] but the now ironically titled act expired in December 2006 – and was not renewed by Congress. The axe fell.

“A series of events we had no control over led to this, the Perfect Storm,” says Kathleen Davis, campaign coordinator for Save Our Library System. “Who could have anticipated 9/11 and the Iraq War? One of the reasons Congress hasn’t renewed (the timber funding safety net) is that the federal government is so far in debt that Congress is looking for any reason to cut back.”

Many people in timber counties look at it in these simple terms: the feds took the land from counties and left them with a much reduced tax base. The feds won’t give the land back – and then they pass laws protecting owls and other endangered



This O&C land map shows BLM lands that are in O&C territory and those that are in public domain. Map courtesy of BLM.

species, opening the door for environmentalists to tie up timber sales in court, so timber funds are coming into counties, jobs are gone – and we need a new plan, so a reasonable amount of timber can be cut, while maintaining a sound forest environment and addressing the pressing question of fire while at the same time maintaining healthy habitat for threatened species. To do this, all sides are going to have to work

together. And meanwhile, timber funding must be replaced with something.

Oregon’s members of Congress have worked hard to get an extension of the safety net funding, giving local leaders time to pass levies and get other funding in place – and the latest move, spearheaded by Senate Majority Leader Harry Reid of Nevada, is a five-year, \$2.8 billion extension of county payments,

CONTINUED ON PAGE 8

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Trees, Books *From p. 7*

much bigger than the one-year extension passed earlier by the House. It contains a formula that weans Oregon, year-by-year to smaller amounts, as it devises ways to replace the funds. However, the legislation is contained in an Emergency Supplemental Funding bill for the wars in the Middle East, which President Bush has indicated he will veto. It is not yet known what passage or veto would do to local funding replacement measures.

Oregon may have outpaced all other states in timber revenues during the salad days, but now, the loss of that kind of money is a "mirror image" – as devastating now as it was beneficial back then, Congressman Greg Walden told county commissioners at a Medford meeting. To get support from other Western states for stable timber payments, Walden added, Oregon has to be ready to answer other Western states who are saying Oregon has always gotten too much – \$280 million of the total \$400 million in county payments. Oregonians have said they deserve to get the most because more than half the state is owned by the federal government and the state has been hardest hit by the Spotted Owl issue. The proposed Senate bill resolves that question, giving more to other states.

The cutoff of federal timber funds has created a \$23 million hole in the Jackson County budget – just over a third of its revenues. Having no other funding, the county announced closure of all 15 libraries for April 7 and, after much public input, set an election for May 15 to create a levy dedicated over the next three years only to libraries. It would be 66 cents per thousand of assessed valuation on property taxes – or about \$110 a year on a \$167,000 home – the average value in the county.

John Elliott, Klamath County Commissioner, says he would gladly give up the timber revenues, which he called "welfare for counties," if timber workers could be put back in the mills and forests to make a living, as they did from 1920 to 1985. In those days, he added, Oregon was the highest timber-producing state in the nation and just about every home had some

CONTINUED ON PAGE 12



Jefferson Perspective

Russell Sadler

A Prescription for Mediocrity

Efforts to reauthorize the Bush regime's signature No Child Left Behind Act are facing a formidable backlash. At least 50 Republican members of Congress have signed onto a bill sponsored by Rep. Peter Hoekstra, R-Michigan, that allows states to opt out of the act's testing mandates.

The backlash against the No Child Left Behind Act should surprise no one. Like so many policies of the Bush regime, it is based on a foundation of false assumptions. No Child Left Behind takes the worst of the industrial education model and imposes it on every school district in the country by congressional fiat.

No Child Left Behind treats students like interchangeable widgets sitting in their assembly line seats getting their daily dollop of knowledge from an authority figure who stands in front of the class – the sage on the stage. Then tests are administered to insure the prescribed knowledge has been absorbed. In some cases the curriculum is provided by a private contractor, and the classroom teacher is not permitted to deviate from the "script" to assure uniformity of results.

No Child Left Behind assumes all children learn the same information at the same rate in the same way at the same time. It assumes the accumulation of this information can be measured by tests. Any student who cannot pass the test is labeled deficient. It's the school's fault. The law assumes equality of outcomes. Every student will "succeed." And this rhetoric comes from self-proclaimed conservatives who usually criticize programs like affirmative action for demanding equal outcomes instead of equal opportunity.

Children are not widgets. They are individuals who learn with different styles and

methods at different rates and they require individual attention at times.

Teaching is an art, not a science. Following formula curricula designed by contractors who make campaign contributions to the Republican Party is not education. It is indoctrination. It is driving creative teachers into early retirement and discouraging potentially creative teachers from entering the profession. You cannot make teachers solely responsible for a child's education when some of that child's learning problems are the result of home life beyond the teacher's control.

Testing simply measures how well students take tests. Real education is measured by active, creative projects that show how well students can apply what they are expected to learn to real-life situations. But there is no time for teachers to do that now because it's not on the federally mandated tests.

And the paperwork! Teachers tell me of long hours of filling out forms and reports so administrators can prove they are "accountable to the taxpayers." This congressionally imposed bureaucratic paper shuffling reduces all teachers' classroom time with their students.

Parents are realizing this. The Republicans who are bailing on Bush have heard from angry parents, and Democrats who want to reauthorize No Child Left Behind Act with some tinkering and more money had better start listening. In poor and affluent districts alike, many voters believe the No Child Left Behind Act has harmed their schools.

Creative or innovative schools are forced into a one-size-fits-all straitjacket by federal testing standards. Subjects not on the tests are dropped from the curriculum.

No Child Left Behind is under-funded by a penurious Congress, so local money is siphoned from field trips and music and programs for talented and gifted students. These voters are not wrong. No Child Left Behind is a prescription for uniform mediocrity.

Oregon is not immune to these problems. They have arguably been made more acute by what teachers and administrators tell me is an increasingly sluggish bureaucracy at the Teacher Standards and Practices Commission and the Department of Education.

Oregon's burgeoning education bureaucracy is the result of voters passing conservative Don McIntire's Ballot Measure 5 in 1990. McIntire's property tax limitation shifted Oregon school finance from property tax dollars controlled by local voters to income tax dollars controlled by the legislature. Control of Oregon schools moved from local school boards to the legislature and the state education bureaucracy has grown commensurate with the money it now controls.

There is simply no evidence that any of these state or federal schemes have improved classroom teaching or student learning. It is clear a growing number of voters actually believe these "reforms" have hurt the schools and are voting to do something about it. It appears about 50 Republicans in congress get the message. It's not clear anyone else has. Perhaps we should reserve judgment until we see what the Democrats who now control Congress and the Oregon legislature actually produce.



Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

“No Child Left Behind is under-funded by a penurious Congress, so local money is siphoned from field trips and music and programs for talented and gifted students. These voters are not wrong. No Child Left Behind is a prescription for uniform mediocrity.”

Nature Notes

SAMPLER



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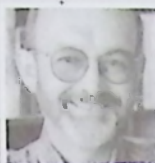
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Nature Notes

Frank Lang

Honey Bees

On his recent trip to Patagonia, Nature Notes watched flowers to see who was visiting for pollen and nectar. There were no Honey bees! Just like home, except there may never have been European honey bees in Patagonia. There were humans of Italian, Spanish, German, Welsh, and English descent, but no European honey bees. Flowers were visited by two big bumble bee species and various wasps and flies.

The sad news about our imported European honey bees is finally receiving the press coverage it deserves. Nature Notes knows that many of his listeners know all about the birds and bees, and how important bees are in agriculture, where insect pollination is important.

Honey bee decline is not new news to Nature Notes or his loyal listeners. Here is the last paragraph of a Nature Note on mason bees from 2003: "Mason bees are good pollinator substitutes for imported European Honeybees who are in a world of hurt from disease, parasitic mites, pesticides, climatic fluctuations, and the introduction of African mean genes. We love honey, of course, but it is the pollination of flowering plants, commercially important or not, that counts. Encourage our native bees to fill the gap."

What has happened to our honey bees? The problem has reached the point where the phenomenon has an acronym - not one, but two: CCD or Colony Collapse Disorder in North America, VBS or Vanishing Bee Syndrome in Great Britain. Bee keepers peer into a hive, no bees. Losses of up to 75 percent of hives have been reported.

Causes are not clear, although there are several theories. The parasitic mite that makes its living on honey bee blood arrived from Asia in 1979. The scourge has done in wild honey bee colonies and now is the ruination of kept hives. Like many rapid life cycling organisms, bee mites have developed a resistance to formerly effective pesticides.


Speaking of pesticides, nicotine based

products intended for pests are particularly effective honey bee killers. Unintended consequences, we like to say. Some scientists think that small, nonfatal amounts of pesticides may reach toxic levels by accumulating in bee colonies.

Then there is the possibility of immunodeficiency and diseases known and unknown. Perhaps poor nutrition and drought create such stressful conditions that immune systems are affected. Perhaps poor nutrition is a cause? Some keepers supplement bees' diets with that device of the devil, high fructose corn syrup. Yuk.

Some attribute declines to urban sprawl and decreased areas that bees can safely roam. Still others blame genetically modified crops such as corn and cotton that produce a toxin that kills munching insects. Perhaps visiting bees get the toxin stored in the plant's pollen. Perhaps not.

There is another bee problem, known as the African hive beetle, that is on its way. Hive beetles tunnel through bee colonies, eating larval bees, defecating in the honey and driving out adult bees. These beetles are not a factor in the American west, but just wait.

Fluctuations in honey bee populations are not a new phenomenon. This time seems worse, and no one really knows the reason why. I'll give up honey, we get too much fructose anyway from high fructose corn syrup, but it will be tough to give up all those fruits bees pollinate. So encourage our native bees, maybe their populations will increase without competition from European honey bees. Let's hope for the best. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



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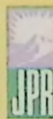
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Oregon wood in it.

"We wouldn't need the library levy if we cut what we're supposed to cut," says David Schott.

In the wake of the closure announcement after Jackson County voters rejected a library funding levy last November, newspapers and blogs brimmed with letters, mostly outraged at the federal government for renegeing on its long-term O&C deal, but also faulting the county for not making fall-back plans for the end of the safety net.

And now, warns Schott, forests, after 15 years of "non-management" are getting overgrown and are waiting for what could be called the Perfect Fire.

"It's massive growth of small trees and brush," says Schott, noting that normal logging practices take out brush and slash. "There's a growing realization that our forests are overly dense and prone to catastrophic fire. Also, it seems hotter and drier than in recent history and there are more lightening strikes in Southwest Oregon than anywhere else in the state. If we don't have planned management, we're going to lose many of those forests."

Commissioner C.W. Smith of Jackson County points to thinner snow pack in the mountains and adds that this could mean fire season will come sooner. "Millions of acres are prone to fire. It's a major threat." The threat, he says, is not just to the timber in the forests but to endangered species who live in this habitat. Smith recited the old saying from the Pogo cartoon, that "we have met the enemy and he is us." Congress and the Senate need to understand, he added, that they are the enemy and have left the forests in "horrible shape."

Smith made an oft-heard rebuke and challenge to the federal government, that since forests used to be private lands (in O&C days) and the federal government has broken its promise and the money is not forthcoming, then "give the lands back." Oregon state legislators have even introduced memorials to Congress saying the same thing. These demands bring smiles to locals but are not likely to happen.

The BLM is aware of all these problems in the region and is working on WOPR, the Western Oregon Plan Revision, which includes answering questions of county commissioners and timber interests about har-

vest levels and management practices – and timber funding, says Mary Smelcer, Medford Associate District Manager for the BLM.

"Clearly in the Medford BLM, fire hazard conditions are a big concern to us and the community and we're finding ways to work together. We're all concerned. We treat 20,000 acres a year in high fire danger areas. When we treat them, we're thinking about forest ecology," says Smelcer. "The BLM recognizes the situation is serious and significant and a very big problem. It took 100 years to get into this situation and we've only focused on it for five or 10 years."

Environmentalists look askance at notions that going back to full harvest levels will solve both the fire and the county funding problems.

"Obviously, there are better and longer term solutions than cutting down forests to get counties money – and I disagree that logging prevents forest fires. It's just nonsense," says Dominick DellaSala, executive director, National Center for Conservation Science and Policy in Ashland.

"There's no need to go back to unsustainable levels of logging. There isn't the timber out there as there was in the heyday. It's putting us in conflict. Salmon and old growth timber and clean water, these are things society values," DellaSala says, noting that old-style logging removes old growth, replaces it with tree farms that are more susceptible to fire, while logging mature stands causes erosion, degrading stream quality and fish survival.

"Old growth is designed to resist low to moderate fires. Tree farms are like kindling. Fire suppression results in smaller trees (but) you could be doing thinning of trees for sale. With global warming, our region will have higher (summer) temperatures, the forests are going to be increasingly stressed, with a longer and more severe fire season, so small diameter thinning is good, especially in the (urban-forest) interface," he says.

So, how do counties replace the missing money from timber? DellaSala and other environmentalists suggest trying something different, a Land and Water Conservation Fund, directing revenues from offshore oil drilling to a trust for counties. "Those oil royalties are supposed to purchase land of conservation importance. It's a bucket of money and it's being used for Iraq and to pay down the national debt. It would take legislation, but the Northwest delegation is unaware of it," he says.

Joseph Viale, campaign director for

Klamath-Siskiyou Wildlands Center in Ashland echoes the thought, noting county payments are based on cutting 300-year old stands and replacing them with a monoculture and "that's just not going to work. The idea that we're going back – those days are gone and the people of the Northwest just don't want that impact."

The fire danger can be managed (and revenues achieved) by thinning of small diameter trees, something that's starting to happen on federal timber lands, he adds, "but unfortunately the timber industry and some ideologues in (government) agencies propose logging old growth forests and replacing them with young flammable tree plantations – and till they stop, we're never going to have healthy forests. We're trying to get BLM to focus on small diameter timber, especially near small communities. That will reduce fuels. If you log old growth, the cooler, wetter forest becomes the sun-drenched flammable forest."

Another idea, says Viale is to transfer BLM lands to the U.S. Forest Service, saving \$50 million a year, which could go to counties.

Education of the rest of Congress, especially from non-timber states, is necessary to solve the problem, too, he says, as "senators from other parts of the U.S. see timber payments as a pork program." However, "trying to tie county services to logging is going to continue to foster uncertainties down the road."

The Nature Conservancy's Darren Borgias in Medford observes that his group is willing to look at where logging can be done in a sustainable manner, "not assuming we can go back to earlier cut levels." There is merit to arguments that unharvested forests pose more fire danger – and that can be addressed with a combination of thinning and prescribed burns, he says.

The BLM's Smelcer notes that before white settlement, you could ride a horse from the valley floor to the top of Mt. Ashland in an open parkland setting, not choked with understory and brush. With decades of fire suppression, that's gone, although the city of Ashland has done immense amounts of thinning, helping create that open forest atmosphere again – and protecting the Ashland watershed.

Much of the fuels build-up, happens in the wildlands-urban interface where development and population demand that fires be put out, says Smelcer. But lawsuits against the BLM from environmental groups keep

them from implementing many projects they feel are good forestry, including thinning, she adds.

The Medford BLM has 10 to 15 sales over 60 million board feet, with 27 sales over 130 million board feet tied up now – and “most sales are not primarily old growth,” she says. Her region is 80 percent in reserve (to ensure habitat) and 20 percent in management for output, she says – and while the annual harvest level is set at 57 million board feet, it was three to four times that before the Northwest Forest Plan was put into place.

“We’ve not been fully able to implement that here or anywhere in the Northwest, and the primary constraint has been protests and litigation from environmental organizations,” she says, including K-S Wild, Oregon Natural Resources Council (now Oregon Wild) and the Northwest Environmental Defense Center.

The average citizen looking at a county budget, such as Jackson’s might say “Wow, the county has a lot of money,” says assistant Jackson County administrator Bragg – so what’s the problem? Indeed, the county budget is \$169 million, but 74 percent of it is dedicated, that is, it must be spent for certain purposes and that can’t be changed. Non-dedicated money is \$43 million – 60 percent comes from property taxes, 4 percent from state sin taxes and a whopping 36 percent from the Secure Rural Schools and Community Self-Determination Act, which just disappeared, he says.

Of that, \$2 million is Title II money, dedicated to forest restoration and Title III funds for programs like juvenile justice, forest work camps, Job Council and sheriff’s search and rescue on federal land. It comes with the proviso that it benefit forests and bolster county and community programs, says Lin Bernhardt, county natural resources manager. Last year, it included \$87,000 for search and rescue and “this will put a big hole in that program. It’s going to eliminate some programs. Some rely partly on Title III, some wholly. Some will struggle.”

The upcoming election is only for the library and, not being held at a general election, requires the double majority – over 50 percent in approval and over 50 percent of registered voters taking part

in the election, something assistant Jackson County administrator Bragg considers a hard uphill pull. With the sobering prospect of libraries being shuttered for a year and a half, some communities, like Ashland, are talking about setting up their own library districts and paying for them with local money. Economic development officials are saying that a community with closed libraries does not look like a caring, informed region for new business to set up shop.

Jackson County has saved up a rainy day fund of \$27 million, a nest egg it hopes to spend at maybe \$2 million a year, so “it will help keep some services operating, with the Sheriff’s office getting the lion’s share,” Bragg says. The Sheriff’s office will lose \$3.5 million, Community Justice, \$1 million, roads, \$4 million and health and human services, only \$125,000, he says.

Some other counties are doing much worse, with Josephine, Curry and Coos Counties questioning whether they could stay solvent and open. Josephine County Commissioner Jim Raffenberg says law enforcement there was already at a frustratingly low level and, hinting at vigilantism, says, “Any sane person knows when there is no authority, things can get out of hand. It’s something we’ve never seen in this country before. When people are without recourse, they use their own resources.”

But it always comes back to trees. And the creatures who live among them.

Jackson County commissioner Jack Walker says, “We’ve lived off O&C revenues for 70 or 80 years and now we’re being forced to look at other options and ideas – and all of them push against the Endangered Species Act.”

Observed Klamath County commissioner Al Switzer, “We’re just not cutting any timber. We watch the trains go by with 90 to 95 percent Canadian lumber and every once in a while we see Roseburg Lumber. It’s quite an event.”

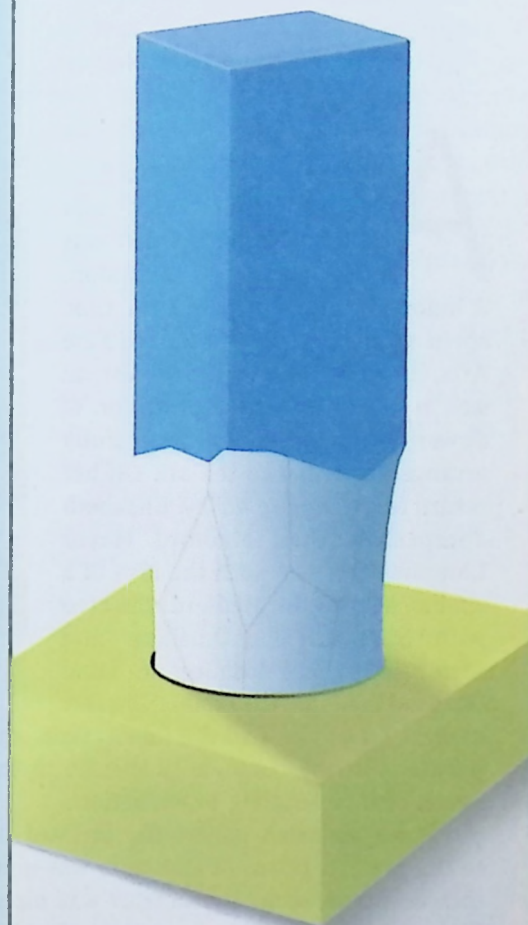


John Darling is an Ashland journalist and essayist.

[Editor’s Note: The information contained in this article was up to date as of the *Jefferson Monthly* print date April, 11th 2007.]

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Art in Bloom Festival Celebrates 7 Years

By Susan Enfield

Art In Bloom Festival had its genesis eight years ago when Elizabeth Udall was visiting friends in Boston. A highpoint of her stay was the time spent at the Boston Museum of Fine Arts, its annual Art In Bloom festival was in full swing with a profusion of flowers and greenery beautifully arranged to enhance the art. On her return to the Rogue Valley, Elizabeth approached then Medford Mayor Lindsay Berryman with the idea of a similar festival for Medford. Infected with Elizabeth's enthusiasm and with the perfect location in mind (Vogel Plaza as the hub), Lindsay gathered a group with the talent, skills and positions in the community specific to the needs of this fledgling organization.

Major sponsors generously stepped up to the plate, a Board of Directors was nominated and an event coordinator was hired. Essential to the endeavor was the involvement of the City of Medford, the Medford Urban Renewal Agency and the Medford Visitors and Convention Bureau. These relationships continue to benefit the event to this day.

The first Art In Bloom was held on Mothers' Day Weekend, 2001. In addition to the vendors and entertainers that year, the event was highlighted with 100 rusted smudge pots, generously donated by Sue Naumes. These were exhibited with flowers and greenery as installations scattered throughout the festival. Uniquely created by Flora Henningsen and the Southern Oregon Sogetsu Study Group, they were a smash hit. Each year the group continues to create extraordinary art using plant material and found objects.

The event was officially opened by the mayor at a Friday night reception in the Craterian Ginger Rogers Theater. In succeeding years this has become known as the Mayor's Reception. Wonderful fare is provided by local restaurants and



Art In Bloom 2007
Mothers Day Weekend
Saturday and Sunday
May 12 and 13
Downtown Medford

wineries. In addition to acknowledging the sponsors and all who made the event successful, an Art Patron is honored. Honorees for the past six years have been: Dunbar Carpenter, Elizabeth Udall, Flora Henningsen, Lindsay Berryman, Lynn and Doris Sjolund and Gary Lovre.

After the first year, a group of friends, struck by the popularity and potential of the smudge pots created the Smudge Pot Pourri. Their concept was similar to other projects that turned ordinary objects into art such as "Cows in Chicago" and "Pigs in Seattle." For Medford, with its rich agricultural heritage, recycling smudge pots into objects d'art was a perfect fit.

Each year, artists are commissioned to create the "art pots," and sponsors step forward to donate money to support the project. In 2003, the first smudge pot auction was held. Forty-four smudge art pots were auctioned and \$57,000 was raised. The second auction held in 2005 again celebrated two years of artistic productivity. The variety and contrast of the smudge pots from funny to abstract, serious to tongue in cheek, showed the amazing range of artistic creativity in our community. The proceeds from the auction were distributed among the following 501c3 organizations: The Rogue Gallery and Art Center, Craterian Theater and Art In Bloom Festival.

From the first year to 2006, Art In Bloom has evolved and grown. An enormously popular feature is the Children's Tent area located between the Rogue Gallery and the Craterian Theater. Under the creative guidance and tireless efforts of Vera Melnyk and her family and friends, hundreds of children between the ages of 2 and 12 can choose from a wide range of fun art activities.

The Demonstration Tent has proved perennially popular. All day Saturday and Sunday, festival

CONTINUED ON PAGE 29



Inside the Box

Scott Dewing

The Naked Truth

I remember clearly the first time I saw a picture of a naked woman. I was in the basement of my friend Mark's house where there was an old steamer trunk and in the steamer trunk was a pile of blankets and beneath the blankets—way down at the bottom—was a short stack of *Playboy* magazines. Mark had discovered them one rainy day when his parents had left him alone in the basement to play. Now he was eager to share his secret treasure trove. We were 10 years old and leafed through each magazine, closely studying the features of these fleshy aliens who, exposed and glistening, looked very unlike the frumpy and conservatively dressed school teachers and mothers who ran our lives.

Today, parents raising children in the Internet Age have some unique challenges. For example, pictures of naked women are no longer hidden in a father's steamer trunk in the basement. They're readily accessible on the Internet where online pornography is big business, so big that pornographic websites account for 12 percent of all the websites on the World Wide Web. That's more than 4 million pornographic websites that annually receive 72 million visitors and generate \$2.5 billion in revenue. In the U.S. alone, 40 million people will surf pornographic websites sometime this year. With a total of 200 million Internet users in the U.S. that means that 1 out of every 5 users will access online pornography sometime this year.

And if people aren't viewing pornography, they're searching for it. More than 25 percent of all search engine requests are pornography related. That's 68 million per day. According to the uncensored version of the *Wordtracker Report*, which lists the top keyword searches on the Internet, the current top three keyword searches are all

related to pornography. No. 3 is "sex." No. 2 is "porn." And the #1 keyword search is—well, let's just say that it rhymes with "wussy", which is what you might call me for not saying the actual word.

Unfortunately, children are among the millions of Internet users who will visit—either intentionally or unintentionally—a pornographic website this year. According to a recent study published in the *Journal of Pediatrics*, 42 percent of young people aged 10-17 have seen sexually explicit material online. The average age of exposure to Internet pornography is 11. And despite the passing of federal legislation such as the Child Online Protection Act (or, COPA as it is commonly referred to), pornography is more available to minors today than when COPA was passed in 1998.

This was brought home to me one day when my daughter, age 9, asked me, "Dad, why is there a naked woman on the computer?" She had been searching for a book, I don't recall what, but the search result had returned a website that certainly had nothing to do with children's literature. Incidents like this happen because unscrupulous adult website operators seek to trick search engines into indexing their site as "relevant" for a particular keyword in order to drive traffic and increase advertising revenue. They also go after common misspellings of words. I had naively thought that my daughter only spent her time online playing games at tomogatchitown and sproutletsgrow.com. I was wrong. She was using Google to search topics of interest to her. And I should have already known this—I was the one who had shown her how to use Google in the first place. It was time to install some filtering software and talk to her about the Internet's ugly side.

According to a recent study published in the *Journal of Pediatrics*, 42 percent of young people aged 10-17 have seen sexually explicit material online. The average age of exposure to Internet pornography is 11.

Internet filtering software filters out content by categories and keywords. For example, "Pornography" is a category common to all Internet filtering software packages. Basically, this is a database of known pornographic websites that gets continuously updated as new porn sites pop up every 24 hours on the World Wide Web. If the site you're going to—either intentionally or unintentionally—is on the list, it's blocked. Keyword filtering is a bit trickier. It blocks sites based on an algorithm that analyzes the text of a site. For example, if the word "sex" is found a dozen times, the site will be blocked.

While Internet filtering software can be useful for protecting young children from inadvertently ending up at pornographic websites, it can also protect hormonally-driven teenagers—most notably boys—from themselves. "Well, boys will be boys," you might say. Well, that may be so, but the Internet is not your father's steamer trunk and your computer might get hosed during their journey into the Internet's red-light district. I'd seen this before. Some time ago, my neighbor knocked at my door. "Scott, there's something very wrong with my computer." This is what happens on a Saturday morning when your neighbors know that you're home and that you know something about computers.

My neighbor's computer had become a pornucopia of naked women popping up on screen every 30 seconds. He had likely been the victim of a "drive-by download." This is when an unscrupulous website exploits operating system and web-browser security holes in order to install software on your computer. It's important to remember that while your computer is connected to a website, that website is also connected to your computer.

I cleaned up my neighbor's computer and gave him the bad news. The system infiltration occurred sometime between 12:30 and 1:30 a.m. I listed the various pornographic websites that

CONTINUED ON PAGE 23

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Outed CIA agent Valerie Plame tells Congress "I worked as a covert officer for the CIA and looked good doin' it."

Attorney General Alberto Gonzalez says he don't need no stinkin' patriot act.

The worst thing about this Gonzalez case is that you know darn well GWB calls him Speedy.

Karl Rove ordered the federal prosecutors fired because they were pruning his phone tree.

Halliburton is moving to Dubai, United Arab Emirates, where the vice-president will retire to his tent as The Sheik of Dick Cheney.

The Bolivian Coca Growers Association—from the grove to you—sues Coca-Cola for trademark infringement. Also named: Imogene Coca, Lee Iacocca, The Coca Cobana, Cokalocka, FL, Coca Beach, cocoa butter, Nestles, and Starbucks for the Mocha Coca.

In NY, the gay alternative to the St. Patrick's parade, The Sts. Dolce & Gabbana parade is held.

Chiquita accused of supplying banana peels to terrorists.

Jacques Chirac to be France's last rhyming president. Unless Le Pen changes his name to Len.

Wisconsin to legalize office pools—at least that's what the smart money at the state office building is saying . . .

That's all the news that isn't.



**12 Noon Saturdays on JPR's
News & Information Service**

n p r

On the Scene

What Stumps Puzzlemaster Will Shortz?

Will Shortz has been the Puzzlemaster for *Weekend Edition*® from NPR® News since the program started airing on Sundays in 1987. He's also the crossword editor of *The New York Times*, the former editor of *Games* magazine, and the founder and director of the American Crossword Puzzle Tournament (since 1978).

Shortz discusses why people find puzzles interesting, who is the greatest puzzlemaster of all time, where he gets his inspiration for puzzles, whether he'd consider putting a puzzle on his tombstone, and what it was like making up the riddles used in the *Batman* movie with Val Kilmer. And, while he's used to creating labyrinthine puzzles for *Weekend Edition* listeners, he admits—in this candid Q&A—that there is one thing that stumps even him.

Q: "Where do you look for inspirations for your puzzles?"

A: Ideas can hit at any time of the day. Sometimes I'll notice an interesting bit of wordplay and build a puzzle around it. For example, if you drop all the T's from STUTTGART you're left with SUGAR; ADORABLY is an anagram of LABOR DAY.

Q: Can you recall some of the interesting situations in which puzzles you created have been used in nontraditional ways?

A: Not too long ago—on a Wednesday—a woman called me at the *Times* to say that her mother had just died. They were burying her on Saturday. The mother had been a big *Times* crossword fan, never missing a Sunday, and always finishing in ink. The daughter wanted to know if it would be possible to get an advance copy of the Sunday *Times* crossword to put in the coffin with her. Well, I thought, why not? So we overnighted the daughter a copy of the next Sunday's *Magazine*. Now, presumably, the mother is resting in eternal peace!

Q: Do you have puzzle "groupies?" And if so, can you characterize them? Is it difficult to wear the mantle of top puzzler at the *New York Times*?

A: When I started the job at the *Times* in 1993, I wondered if I'd start getting crank phone calls and would have to get an unlisted number. But, no, these have never been a problem. Crossword solvers are an extremely polite group. Most of the top solvers compete at an annual event I direct—the American Crossword Puzzle Tournament, which is held every March or April in Stamford, Conn. A champion's typical time on a Monday (i.e., the easiest) *New York Times* crossword is 3-4 minutes. A Sunday puzzle, astonishingly, takes the champs only 10-15 minutes.

Q: How has your ability to create puzzles impacted your daily life? Are certain situations more difficult for you because of your skill?

A: Puzzle skills help, actually, by making you better equipped to solve everyday problems, like programming a VCR, putting together a bookcase, and things like that.

Q: How do you fact-check your puzzles? How long does it take to construct a difficult crossword?

A: I look up everything that I'm not certain of. Then after the puzzle has been typeset, three solvers actually test it to make sure that it's doable, and one of them looks up everything that she's not certain of. So by the time the puzzle sees print, a mistake is extremely unlikely.

On average, about half the clues in any *Times* crossword are my own. It takes a constructor 4-6 hours (on average) to construct a daily *New York Times* crossword and 6-20 hours to construct a Sunday one.

Q: Why do people enjoy puzzles? Why do some people not?

A: It's a strange mental bent. You probably have to be born with it.

Q: If you were to put a puzzle on your tombstone, what would it be?

A: I wouldn't. There ARE limits!

Q: Who, in your opinion, are the greatest puzzlers of all time?

A: Sam Loyd, the turn-of-the-century puzzlemaker, whose wit and genius are still an inspiration for puzzlers everywhere. He was my childhood hero. I've been collecting his "lost" puzzles from old newspapers and plan eventually to collect them in a series of books.

Q: Are there situations when a puzzle can speak more clearly than straight prose?

A: Hard to imagine. Crosswords are intentionally obscure... although in a clear way. That is, when you get the answer it should seem "obvious," but it shouldn't be obvious before you get it.

Q: Your job is to puzzle other people. What puzzles you?

A: Car engines. I have no idea how they work. Also the furnace in my home is still a mystery. After more than five years of home ownership, I still don't quite understand how the furnace keeps the house warm.

Q: Have you ever created a puzzle using another language? Can you complete puzzles written in other languages?

A: I'm pretty good at deciphering the instructions to mathematical and logical puzzles in foreign languages, provided there are pictures or diagrams accompanying them. But, no, I can't create or solve word puzzles in a foreign language.

Q: How did you get the job of creating the puzzles used in the *Batman Forever* movie? Are you pleased with how the riddles were represented in the final product?

A: The screenwriters had finished the *Batman Forever* script and needed some riddles, but realized they had no idea how to create them. Someone there listened to me every week on *Weekend Edition*, so they thought I'd be a good person to ask. And, yes, I was pleased with the riddles—although I thought Val Kilmer (Batman) solved them a little too quickly. It takes even a genius a second or two for a puzzle to register and for the answer to form in his brain. Kilmer said the answers almost before the riddles' last words were spoken. Not very convincing.

Q: Many people use puzzles as a way to unwind or take a break from their daily grind. Since creating puzzles is your job, how do you unwind?

A: Lots of reading. Bicycling. Movies. Travel. Also, I have my own pinball machine in the basement, which is a great way to take a five-minute break.

Q: Of the puzzles you have done on *Weekend Edition*, do you have any favorites?

A: I don't have a favorite puzzle, but my all-time favorite player was actress Edie McClurg, who was smart, spontaneous, and fun. Interestingly, radio's Howard Stern once named her his favorite guest also!

Q: Have you ever made a mistake in the *New York Times* puzzle?

A: Actually, about 15-20 errors slip through each year. They're almost always very tiny, given the rigorous editing and checking progress. But as almost 10,000 clues and answers appear in a year's worth of *NYT* puzzles—each of which can go wrong in numerous ways! - a few errors are inevitable.


My biggest mistake probably occurred last year when I defined Kentucky's Adolph

Rupp the winningest basketball coach in NCAA history. That was true according to my reference books... but his record had actually been eclipsed six months earlier by Dean Smith of the University of North Carolina, and I didn't know. I got lots of mail about that.

Q: Is there a difference between a puzzle and a poem?

A: Both a puzzle and a poem are obscure on the surface, but full of meaning underneath. They both use striking, colorful vocabulary—or should, if they're good. And both are intended to make the reader think. So I'd say that puzzles and poems are more alike than they are different. ■

Hear Puzzlemaster Will Shortz on Weekend Edition every Sunday on JPR's Rhythm & News Service and Classics & News Service. Each week, Shortz presents a listener with an on-air quiz and gives a challenge for listeners at home. Entries are due the close of business each Thursday. Please include a daytime phone number with your entry so you can be contacted to play on the air.


**OREGON STAGE WORKS**
PETER ALZADO, PRODUCING ARTISTIC DIRECTOR

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Elephant Man

By Bernard Pomerantz

The true and extraordinary story of John Merrick, a horribly disfigured sideshow attraction with the spirit, intelligence and charm of an angel. And the dignity of a king.



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Program Guide

At a Glance

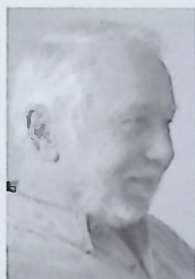
Focus

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

After a four-year hiatus, the *Lyric Opera of Chicago* will return to JPR's *Classics & News Service* on Saturday, May 12th following the conclusion of the *Metropolitan Opera* broadcast season. Eight *Lyric Opera* productions will be featured in the 2007 series, including *Turandot*, *Salome*, *Il Trovatore*, *Die Fledermaus*, and *Così fan tutte* with such stars as Susan Graham, Kim Begley, Deborah Voigt, Andrea Rost and world renowned conductors John Mauceri, Bruno Bartoletti and, of course, the Lyric's artistic director, Sir Andrew Davis. Announcing and commentary will be by Norman Pellegrini and Lisa Flynn. In announcing the news, Bill Mason, General Director of the *Lyric Opera* said, "It's difficult to put into words how grateful we are to the many public and commercial stations throughout the country that aired our broadcast for all those years and I hope and trust they'll all be back for the resumption of this historic series." On May 12th, tune in at 10:30am for Puccini's *Turandot*, featuring Andrea Gruber, Johan Botha, and the *Lyric Opera Orchestra & Chorus*.

Volunteer Profile: Will Brophy



I MADE my first radio in 1949 with a razor blade, a lead pencil, an oatmeal box wound with copper wire, and a pair of war surplus headphones. I don't know how it worked, and haven't been unable to duplicate this feat again since. I moved quickly to a crystal set. Then I discovered Amateur Radio, and got my first "Ham" license when I was about 15.

While in high school I used to listen to my uncle, a famous radio disc jockey named Gil Henry, while driving around. He had a show on clear channel, 50,000 watt, KNX, out of Los Angeles. My dates were impressed I was related to him.

I've wanted to be on the radio ever since.

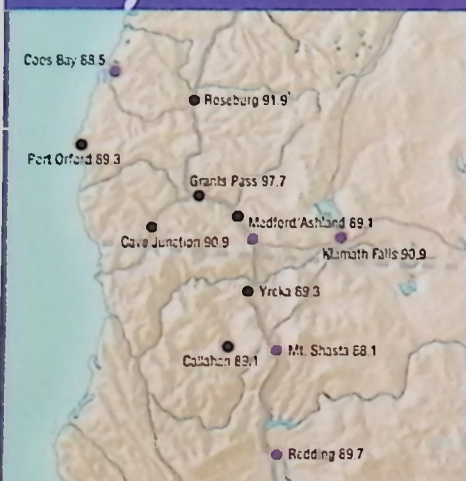
An early exposure to classical music was in 1955, after a night shift at Shasta Plywood when I tuned in to Ken Ackerman's *Music 'Til Dawn* program on KCBS. He was my other radio hero with "the voice." His theme song, the third movement of Rachmaninoff's second symphony, can still transport me back to those early, "golden" years of AM radio.

After thirty years of teaching botany, ecology, and natural history, I retired to split my time between Santa Cruz and Viola. Viola's at the south-east corner of the State of Jefferson and my reception is good.

I write a column in the local newspaper and last year I began reading radio versions of some of my essays on JPR, with help and encouragement from Valerie Ing-Miller and Jessica Robinson.

To me, my JPR experience is a miracle—a dream come true. And with Valerie's help, I hope to soon be a classical announcer. She's an excellent teacher and she also has "the voice." I hope Uncle Gil is listening.

Rhythm & News www.ijpr.org



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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

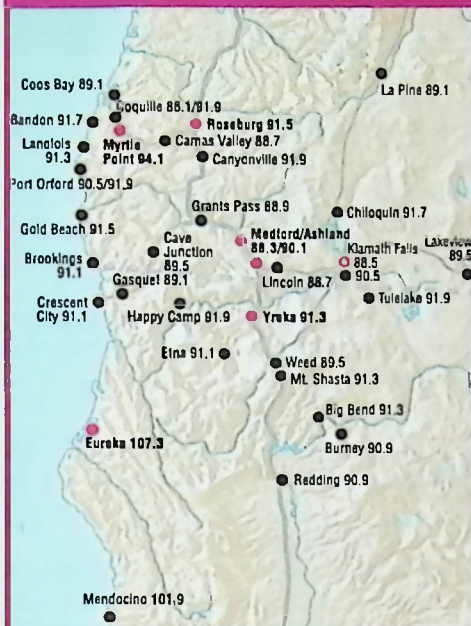
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS www.ijpr.org



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KNHT 107.3 FM
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Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am JPR Saturday Morning Opera
Metropolitan Opera (beg. Dec. 9)
2:00pm From the Top

3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Saint Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Indianapolis On The Air
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Weed 89.5
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

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GRANTS PASS

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KRVM AM 1280
EUGENE

KSJC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)
Tech Nation (Fri.)
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Documentary Hour
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

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MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon

First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:30 am, *Featured Works* at 9:00, and *As It Was* at 9:30.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:00, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am.

10:30am-2:00pm

Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel. Each week, producer Rick Huebner provides a little extra, showcasing some of the best individual songs from new productions as well as classic Broadway hits.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

Saint Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music for your Sunday, with Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates May birthday

First Concert

- May 1 T Rachmaninoff: *The Isle of the Dead*
- May 2 W Purcell: *The Fairy Queen*
- May 3 T Beethoven: Piano Trio in B flat, Op. 11
- May 4 F Haydn: Symphony No. 104
- May 7 M Copland: *Our Town*
- May 8 T Bach: Violin Concerto in D minor, BWV 1052
- May 9 W Adolph Henselt*: Selections from *Douze Etudes caractéristiques*
- May 10 T Hugo Alfven: *Midsummer Vigil*
- May 11 F Anatol Liadov*: *Eight Russian Folksongs*
- May 14 M Mendelssohn: Cello Sonata No. 1, Op. 45
- May 15 T Lars-Eric Larsson*: Concertino for Piano and String Orchestra
- May 16 W Rossini: String Sonata No. 6 in D
- May 17 T Ravel: *Shéhérazade*
- May 18 F Brahms: Variations on a Theme by Schumann, Op. 23
- May 21 M Respighi: Suite in G for Strings and Organ
- May 22 T Mozart: String Quartet in D, K. 575
- May 23 W Ignaz Moscheles*: Piano Concerto No. 4 in E
- May 24 T Handel: Overture to *Il Pastor Fido*
- May 25 F Scriabin: *Prometheus – The Poem of Fire*
- May 28 M Stephen Richards: *Prayer*: Suite for Oboe and Strings
- May 29 T Albeniz*: *Cantos de España*
- May 30 W Vaughan Williams: *In the Fen Country*
- May 31 T Marias*: *Le Labyrinthe*

Siskiyou Music Hall

- May 1 T Ernest Bloch: Violin Sonata No. 1
- May 2 W Cecile Chaminade: Piano Trio No. 1 in G minor, Op. 11
- May 3 T Schubert: *"Unfinished"* Sonata in F minor
- May 4 F Saint-Georges: Concerto in A, Op. 5, No. 2
- May 7 M Brahms*: Clarinet Quintet in B minor, Op. 115
- May 8 T Scriabin: Piano Concerto in F sharp minor
- May 9 W Emil Hartmann: *A Carnival Feast*, Op. 32
- May 10 T Bartok: Music for Strings, Percussion and Celesta
- May 11 F Still*: Symphony No. 1, *"Afro-American"*
- May 14 M Shostakovich: Symphony No. 5
- May 15 T Beethoven: Concerto for piano, violin and cello
- May 16 W Julian Orbon: Concerto Grosso (for string quartet and orchestra)
- May 17 T Grieg: *Symphonic Dances*

Classics & News Highlights

Metropolitan Opera

May 5 • Orfeo ed Euridice
By Christoph Willibald Gluck

Conductor: James Levine
Lisa Milne, Heidi Grant Murphy and David Daniels

Lyric Opera of Chicago

May 12 • Turandot
By Giacomo Puccini
Conductor: Sir Andrew Davis

Andrea Gruber, Johan Botha, Serena Farnocchia, Andrea Silvestrelli, Quinn Kelsey, David Cangelosi and Scott Ramsey.

May 19 • Iphigénie En Tauride
By Christoph Willibald Gluck

Conductor: Louis Langrée
Susan Graham Lucas Meachem, Paul Groves and mark Delavan.

May 26 • Salome

By Richard Strauss
Conductor: Sir Andrew Davis
Deborah Voigt, Kim Begley, Alan Held, and Judith Forst.



Conductor Sir Andrew Davis serves as the Artistic Director of the Lyric Opera of Chicago.

From The Top

May 5 • This week's *From the Top* features one of the nation's best collections of young musicians, the Atlanta Symphony Youth Orchestra, playing two very different pieces. Also on the show is the 2006 Sphinx Competition Junior Laureate and winner of the Blount-Slawson Competition.

May 12 • *From the Top's* "What The Heck Was That Piece" highlights show celebrates the adventurous spirit of youth with kids who performed extraordinary performances of out-of-the-way music. This week features a young pianist plays the quizzical piano music of Polish composer Milos Magin, a fabulous and raucous piece written by a 10-year-old boy from New York City, and the dubious super-hero "Viola Man" drops in to bolster the self-esteem of a young violist.

May 19 • A rollicking arrangement of Leonard Bernstein's "America" with six hands on one piano is the highlight of this edition of *From the Top*, recorded on Florida's Treasure Coast.

May 26 • This week's *From the Top* celebrates the youngest of the young performers. An "All

Pipsqueek" highlights program showcases the tiniest tykes presented over the past couple of seasons in one show. An 11-year-old pianist who can barely reach the pedals conquers Debussy. A 12-year-old violinist makes a show piece by Wieniawsky sound easy. It's superb music making and lighthearted fun with kids who have yet to see the age of 13.

St. Paul Sunday

May 6 • OPUS ONE

Wolfgang Amadeus Mozart: Piano Quartet in g minor, K. 478 –III. Allegro (Rondo).
Antonín Dvorák: Piano Quartet in E-flat Major, Op. 87 –I. Allegro con fuoco. –II. Lento. –III. Allegro moderato, grazioso. –IV. Finale: Allegro ma non troppo

May 13 • Marilyn Horne & Friends: Erica

Strauss, soprano; Will Ferguson, tenor; Thomas Bagwell, piano
Joseph Marx: Hat dich die liebe berührt
M. Shalit: Eili, Eili
Ben Moore: In the Dark Pine-Wood
Cécile Chaminade: L'Été
Sergei Rachmaninoff: Three Songs – Son, Op. 38 no. 5 – Zdyes kharasho, Op. 21 no 7 – Kakoye Shastye, Op. 34 no 12
Robert Schumann: from Dichterliebe – Im wunderschönen Monat Mai – Aus meinen Tränen spriessen – Die Rose, die Lilie, die Taube, die Sonne – Ich grolle nicht
Charles Ives: Ich grolle nicht
Aaron Copland: The Dodger
Mason Bates: Your Genius Makes Me Shiver
Flanders & Swann: The Warthog
Leonard Bernstein: Rabbit at Top Speed

May 20 • REBEL

Alessandro Scarlatti: Sonata Settima in D major (1725) –III. Fuga
Francesco Mancini: Concerto Decima Terza in g minor (1725) –I. Largo –II. Fuga –III. Largo –IV. Spiritoso
Georg Philipp Telemann: Sonate Corellisante III in b minor, TWV 42, h 3 –I. Grave –II. Vivace –III. Adagio e staccato –IV. Allegro assai –V. Soave –VI. Presto
Johann Joachim Quantz: Sonata in D major –I. Adagio –II. Allegro –III. Largo –IV. Allegro
Wolfgang Amadé Mozart: Adagio and Fuga in g minor, K. 404a
Georg Philipp Telemann: Quartet/ Concerto in a minor, TWV 43, a 3 –I. Adagio –II. Allegro –III. Adagio –IV. Vivace

May 27 • eighth blackbird

Derek Bermel: Tied Shifts
–I. (Driving, relentless)
Frederic Rzewski: Les Moutons des Panurge
Ashley Fure: Inescapable
Fred Lerdahl: Fantasy Etudes

- May 18 F Goldmark*: Violin Concerto in A minor, Op. 28
- May 21 M Stanford: Violin Concerto in D, Op. 74
- May 22 T Adolf F. Lindblad: Symphony No. 2 in D
- May 23 W Carl Frühling: Trio for clarinet, cello and piano, Op. 40
- May 24 T Tchaikovsky: Symphony No. 2 in C minor, *"Little Russian"*

- May 25 F Xavier Scharwenka: Piano Concerto No. 1 in B flat minor, Op. 32
- May 28 M George Enescu: Quintet, Op. 29
- May 29 T Amy Beach: Violin Sonata in A minor, Op. 34
- May 30 W Barber: Piano Concerto, Op. 38
- May 31 T Rautavaara: *Cantus Arcticus* (Concerto for birds & orchestra)

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

MAGIC MEXICAN PAZOLE

(Makes 4 servings)

- 2 Cups Vegetable broth
- 1 10 oz can Rotel Tomatoes with jalapeño and lime
- 3 Dried Ancho chiles, whole
- 1 Bay leaf
- 1 Can Hominy, drained
- 1 tsp Garlic powder
- 2 Tbs Oregano
- 1 1/2 tsp Cumin
- 1 Lime, squeezed
- 2 Tbs Recaito (Goya cilantro cooking base)*
- 1 Diced Green tomato

Combine all ingredients in a large pot, and bring to a boil. Immediately reduce heat to simmer. Cover and cook for 45-50 minutes, occasionally tasting for spice. Remove the chiles once the desired level of spice has been met. Serve hot.

*Can be substituted with chopped cilantro

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving

Calories 143.26
Calories from Fat (17%) 24.75
Calories from Protein (12%) 17.64
Calories from Carbs (70%) 100.87
Total Fat 2.83g 4%
Sat. Fat 0.58g 3%, Monounsatur. Fat 0.79g
Polyunsaturated Fat 1.15g
Trans Fatty Acids 0.00g
Cholesterol 1.23mg 0%
Sodium 1227.97mg 51%
Potassium 416.93mg 12%
Carbohydrates 26.28g 9%
Dietary Fiber 4.17g 17%

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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am
California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm
Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm
Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm
Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm
The Folk Show

Keri Green, Cindy DeGroft, and Karen Wennlund bring you the best in contemporary folk music.

9:00pm–10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am
Late Night Jazz with Bob Parlocha

Inside *From p. 15*

had been visited. I told him that it was highly likely that one of those sites was the one that had hijacked his computer system. A menacing look came over his face. He explained to me that his teenage son had had a sleep-over that night and all the boys had been closed in the room with the computer. We both knew what had happened.

"Well," I said.

"I'm going to kill him," he said.

I suppose that's one type of parenting plan. Another would be to install Internet filtering software on your home computer and talk to your kids. **TM**

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, www.insidethebox.org.

Rhythm & News Highlights

Marian McPartland's Piano Jazz

May 6 • Dianne Reeves

Vocalist Dianne Reeves is one of the finest singers on the scene today, with a style that combines brilliant musicality, improvisational expertise, and influences from both jazz and R&B. Her rich voice conveys a broad range and depth of emotion, whether she's singing pop tunes, blues numbers, or improvised vocal works. She and McPartland get together on "Million Dollar Secret" and "Some Other Spring."

May 13 • Russ Kasso

Pianist, arranger, and conductor Russ Kasso may not be a household name — perhaps because he's spent decades at a time playing behind such stars as Frank Sinatra and Liza Minnelli. His piano playing is elegant and swinging as he performs "Lady Be Good." Kasso joins McPartland for a piano duet of Ellington's "In a Mellow Tone."

May 20 • Ann Hampton Callaway

Pianist and singer/songwriter Ann Hampton Callaway is a multi-talented artist who defies categorization. She is equally at home singing jazz, pop, or cabaret. An award-winning songwriter, Callaway's compositions are as impressive as her rich, refined voice and three-octave vocal range. She displays her talents by performing her own tune "Slow," before joining McPartland on "Teach Me Tonight."

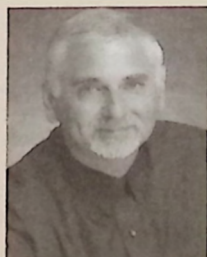
May 27 • John Proulx

The jazz scene is abuzz about singer/pianist/composer John Proulx. His piano playing is hot and swinging, and his voice recalls the smooth mellow sounds of Chet Baker. He shows off his compositional skills, performing his own tune "Stuck in a Dream with Me." He also performs the title tune from his latest album "Moon and Sand."

The Thistle & Shamrock

May 6 • Loch Shiel

The dramatic and beautiful landscapes around Loch Shiel provide some of the scenic backdrops to the Harry Potter films. The area has also been a hotbed of traditional music for generations, as Mary Ann Kennedy shows.



Russ Kasso joins Marian McPartland on Sunday May 13th.

May 13 • All Women

This week focuses on music from some of today's leading women artists, including Óran na Mná (A Woman's Song) — an original Gaelic composition by Maggie MacInnes "linking the voices and feelings of women from centuries past to the present day."



Vocalist Dianne Reeves performs on the May 6th edition of *Marian McPartland's Piano Jazz*.

May 20 • Springsong

This program presents the full flavors of the spring in life affirming acoustic sounds from the coastal communities of the Atlantic archipelago.

May 27 • Clear Air

Celtic music's beloved slow airs and laments take center stage this week, along with songs set to these evocative melodies.

New Dimensions

May 6 • Bathing in the Intelligent Force of the Universe with Gregg Braden

May 13 • Healing Your Body Through Inner Peace with Deb Shapiro

May 20 • From High Tech to Higher Education with Steven Mayer

May 27 • Inner Journeys in Egypt with Nicki Scully



Nicki Scully, author of *Inner Journeys in Egypt*.



Gregg Braden discusses his book *Bathing in the Intelligent Force of the Universe*, Sunday, May 6th on *New Dimensions*.

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MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVN LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm
Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm
On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVN LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm
News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service8:00am-9:00am
Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."2:00pm-3:00pm
This American LifeHosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio

monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm
Fresh Air Weekend7:00pm-8:00pm
New Dimensions8:00pm-8:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVN LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Documentary Hour

Selected documentary episodes and series from a diverse range of producers.

6:00pm-7:00pm
People's Pharmacy

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am
BBC World Service

Tuned In *From p.3*

particularly complementary or optimistic. His description of a bi-annual meeting held at a suburban hotel, where 65 people, chosen as representatives of the demography of one radio station's audience, listen to songs for a couple of hours and rate each one – which then becomes that radio station's playlist for the next six months – is illustrative of the soulless practices that have sucked the life out of much of what radio traditionally has been for Americans.

For the radio industry as a whole to again achieve what it has traditionally meant to Americans requires that it again find its own heart. The telecommunication merger mania of the late 1990s robbed radio of much of that – and has resulted in significant audience loss for commercial radio. Fisher basically concludes that either radio will again find its soul – or alternative platforms like internet radio and the iPod will make it obsolete.

Fisher sums up this history by telling why it is important. He said it better than I could hope to: "The act of listening connects us to others even when we cannot see them. And it connects us to something deep inside, a private place... Radio memories, because they are incomplete, lacking images fixed in time and place, reach into our hearts. They are the collective call of the eternal night."

I think that's pretty romantic.

Ronald Kramer is Executive Director of the JPR Foundation.

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The Jefferson Exchange

with Jeff Golden



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Recordings

Jeannine Rossa

Shake Your Baby Bootie: World Music for Tiny Tots

For generations, enjoying music together has been one of the ways my family has a good time: my great-grandfather regularly jammed with musician friends; his children all played in a dance band during the 40s; and my brother and I grew up belting out the lyrics to Gilbert and Sullivan musicals while my mother played the piano. Fast forward several decades and my own daughter loves music of all kinds: bluegrass, rock and roll, and of course "world beat." Like most kids, she loves to play the drums and dance around the living room. Unfortunately, she has parents who aren't great musicians, so she has to settle with the CD player as accompaniment. We've found that some kids' CDs are better than others when it comes to pleasing our baby/toddler (now small kid).

World Playground (Putumayo): A fun mix of music: some kid-specific (e.g. "Waltzing Matilda" sung in Pitjantjatjara, an Australian Aboriginal language); others adult songs with simple rhythms (e.g. Manu Chao). As a baby, my daughter listened to this CD over and over again and loved every song. It did not drive us crazy, although I found myself singing "Boom, Boom Tarara" by Ricardo Lemvo in my sleep. Recommended for baby or toddler.

French Playground (Putumayo): Happy-go-lucky adult songs with simple rhythms. "Paris Combo-ish." A big pleaser for our toddler and her toddler cousins. We like it too, and can easily listen to it before dinner. Recommended for baby or toddler.

Reggae Playground (Putumayo): All songs are kid-friendly, with a variety of reggae styles from artists all over the world. We never find this one irritating, although you WILL find yourself singing a couple of the songs in your head. An excellent disc for road trips. Recommended for baby or toddler.

Latin Playground (Putumayo): A wide variety of Latin music, rhythms, and sounds. With complex rhythms and multi-instrumental arrangements, I find that this one is more toddler-oriented. "Guantanamera" sung with a choir of kids is a particular pleaser. Recommended for older toddler.

Songs of Innocence by Tomas Gubitsch & Hughes de Courson (EMI International): Gubitsch is a Brazilian of Eastern European Jewish descent who lives in Paris and has 3 small sons. He is a musician of amazing verisimilitude. The album mixes original classical/jazz/anthem/ethnic compositions with traditional kids' songs - sung by kids- from all over the world. Gorgeous, fun, nothing you've ever heard. My daughter loves it, and because the compositions are so rich and layered, it is not the sort of music that drives you crazy. However, be prepared to play certain tracks over and over. Recommended for older toddler.

Both the Rough Guide's *African Music for Children (World Music Network)* and *Putumayo's African Playground* don't work for babies or toddlers. I'm guessing that folks with extensive African LP collections noticed which tracks their 6 and 8 year-olds liked and compiled those tracks' into CDs. The Rough Guide's compilation even includes jazzy and long, wandering AfroBeat tracks: boring for toddlers. Not recommended.

P.S. For non-"world beat" music, check out *Music for Little People* out of Redway, CA (the southern reaches of our State of Jefferson). ■

Jeannine Rossa hosts *The World Beat Show* on JPR's *Rhythm & News Service*.

Spotlight *From p. 14*

goers can learn about various crafts. Bonsai, glass mosaics, spinning and weaving, basketry, watercolor, collage, Ikebana, container gardens and jewelry making are among some of the many crafts that have been demonstrated. Music, song, dance and drama are not neglected as a wide range of entertainment is continuous in several locations throughout the event. In addition, a wine and food tasting tent was added two years ago featuring local wines and food products. A wide choice of food and drinks are available throughout the festival and a food court is set up in the parking lot behind Premier West Bank.



Smudge pot decorating allows creativity to flow; these transformed creatures range from the funny to the abstract, the serious to the tongue in cheek.

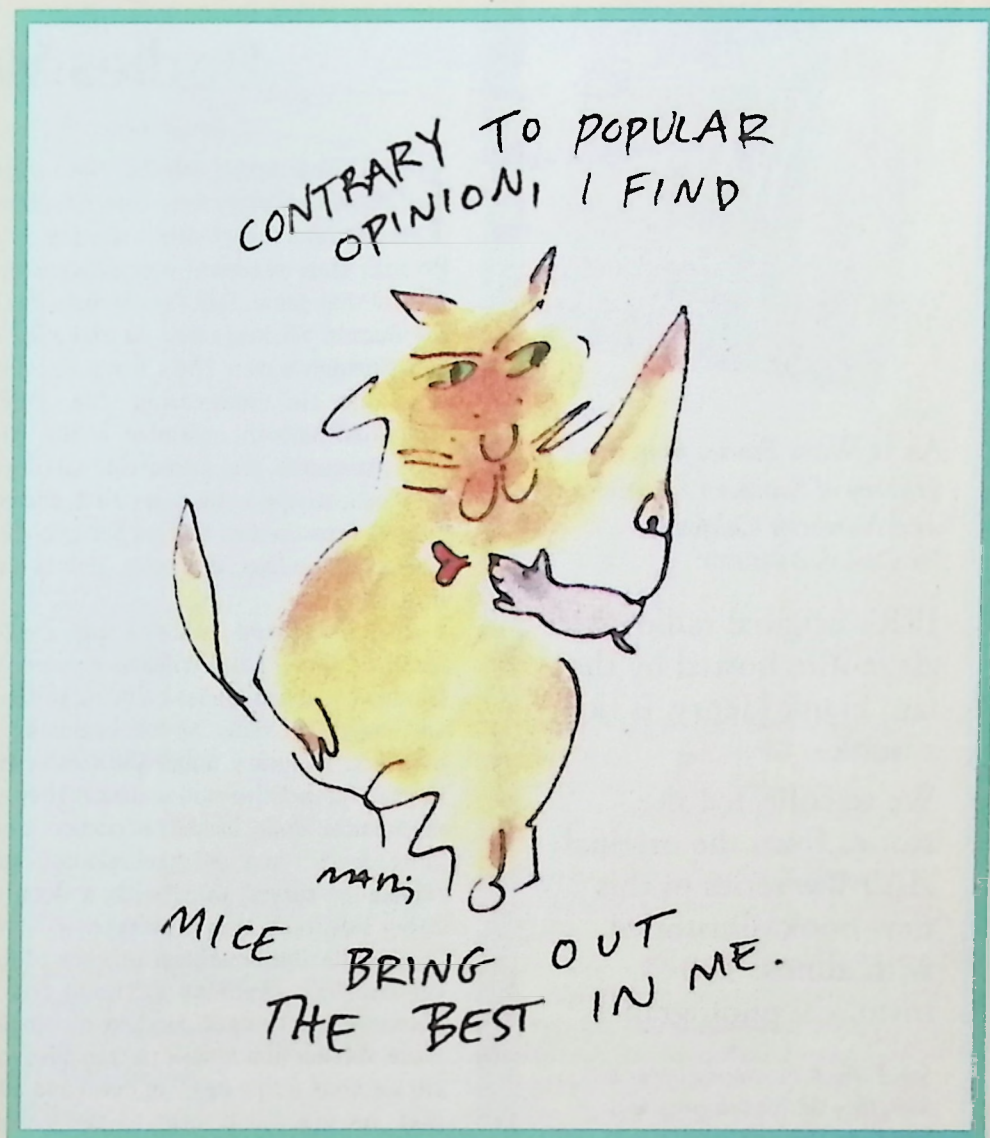
The Rogue Gallery holds an Invitational Art Show to coincide with Art In Bloom. Invited artists submit paintings for consideration for the Art In Bloom poster. During the Invitational the public votes on the painting to be selected as the poster for the following year.

Three years ago, thanks to the cooperation of the Ashland Greenhouse Nursery, geraniums were introduced to the event.



Little Victories

Mari Gayatri Stein



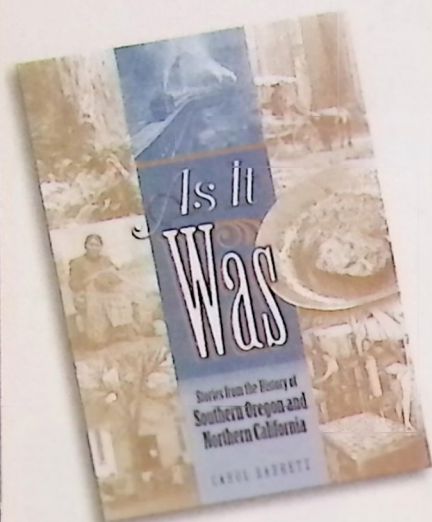
This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit www.marigayatri.com

Hundreds of red, white and pink geraniums are displayed in two or three major installations using among other things pear bins and lugs, old and new farm equipment, and brightly colored wheelbarrows. Some are also available for sale. An effort has been made to increase the number of participating nurseries and growers. Festival goers this year will be able to buy a variety of rare and special plants in addition to the geraniums.

This year between 75 and 80 juried booths will be set up on East Main Street between Central and Riverside and on North and South Bartlett Streets as well as on Vogel Plaza.

For many families, Art In Bloom has become a Mothers Day MUST and we anticipate an even larger attendance this year.

IM



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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Theater and the Arts

Molly Tinsley

Bodies Will Be Bodies

If we believe Anton Chekhov, who insisted his moody plays were comedies, three productions currently sharing the Bowmer stage represent very different varieties of that genre. Still Tom Stoppard's *On the Razzle*, Shakespeare's *As You Like It*, and Chekhov's own *The Cherry Orchard*, are alike in showcasing the OSF's strengths: smooth ensemble acting, gorgeous costumes, and memorable sets. They also collectively remind us that comedy springs from the fact that we live in bodies, subject to the laws of physics, biology, and history.

For his brilliant jewel of a farce, *On the Razzle*, director Laird Williamson brings us gaudily costumed bodies colliding in space and caught in time. At the beginning of each act, a musical dumb show enmeshes them in a repetitive-motion dance. They are mechanical dolls inside "a cuckoo clock gone mad," and Michael Ganio's set, framed in carved wood with a door on either side, reinforces the image.

Despite the breathless urgency of grocer Zangler's (Anthony deBruno) trip to Vienna where he must overtake his eloping niece, it takes him forever to cram his recalcitrant body into a fancy uniform and after that, he just can't seem to get moving. When he finally does, his assistant Weinberl (Rex Young) and his apprentice Christopher (Tasso Feldman) lock up shop to go off on a razzle themselves, impatient to "acquire a past before it's too late." Exuding an ingenuous enthusiasm that becomes the highlight of the show, they hop on Lightning, their bicycle-pedaling horse, and take off at the speed of a slug.

While the magnetic Vienna attracts bodies in *On the Razzle*, in *As You Like It*, set by director J. R. Sullivan in 1930's America, bodies flee Manhattan, seeking sanctuary in the Forest of Arden upstate. A fantastic place free of many physical constraints, its denizens bow nevertheless to one tyranny—hormones.

After witnessing the buff Orlando

(Danforth Comins) wrestle a hulking professional, Rosalind (Miriam Laube) pines no longer for her exiled father but for her "child's father." Her instantaneous attachment seems to spark an epidemic in the forest, infecting everyone with the desire to couple.

Rosalind's overalls and flannel shirt, of course, play the supreme body joke, or bawdy joke—the girl disguised as a boy. Ironically, Laube is so light on her feet and nimble with her poetry in her scenes with Orlando, it's as if mass combusts into dancing energy, disembodying her altogether.

In Libby Appel's fine adaptation and production of *The Cherry Orchard*, physical comedy is given free rein, but the script itself leaves no room for romance. We laugh at clerk Yepikhodov's (Christopher DuVal) incorrigible clumsiness, and the overweight, gouty Pischik's (Anthony Heald) narcolepsy. But the ritual marriages that usually resolve comedy are conspicuously blocked.

In scene after scene Appel's staging isolates each body as if it were a separate world unto itself, locked in its own language and ethos. This is nowhere more poignant than when the businessman Lopakhin (Armando Duran) struggles in vain to penetrate the denial of Mme. Ranevskaya (Judith Marie Bergan) and her brother Gayev (Richard Howard) about the threat to their property. "Congratulations, you are saved," he proclaims heroically, after broaching a sales scheme to them. The blank looks his announcement elicits are painfully comic—a mix of confusion and embarrassment, on *his* behalf, as if he has just blurted an obscenity. Meanwhile time is running out, carrying their genteel, obsolete lives with it.

History's laws control the action in *The Cherry Orchard*, and realizing its comedy requires distance. Up close we mourn the characters' losses; a longer view sees them as somewhat daffy survivors, soldiering on despite the rising wave of bourgeois com-

mercialism that paints their way of life absurd.

Interestingly, in *On the Razzle*, where the comedy is most physical, the world of commerce is most robustly celebrated. Weinberl applauds the merchant class as "what distinguishes man from beast," and proceeds to conjure a vision of the engine of commerce churning out everything from whalebones to butter to brandy, ordering "the tumult of desire" into the "orderly ledger of exchange."

As *You Like It* proposes a different story, and Sullivan's updating reinforces it. The urban world becomes a dark, confining warehouse, and when the walls part, it's to reveal an upper class in opulent evening clothes, whose violent entertainment is supported by the dead-end labor of the workers. The pastoral forest permits an escape from this mercantile nightmare into natural beauty, camaraderie, and romance.

By *The Cherry Orchard* the pastoral has become irrelevant. Its trees are literally being chopped down. The wheels of commerce spin in high gear, and the serf-turned-merchant Lopakhin, working from dawn to dusk, will soon be a millionaire. Even he is dismayed by his success. As he delivers the news that he has bought the orchard, Duran is beside himself, plunging desperately about the stage, shuttling between elation and guilt. He crows in triumph at acquiring an object of such desire, a symbol of beauty and happy innocence, then crumples under the knowledge that precisely because *he* has acquired it, all its value is destroyed.

We may have reached the far edge of comedy here, but we are still on its territory. As they prepare to relinquish the family home, Chekhov's aristocrats resemble the lovable robots in *On the Razzle*: although time marches on and there's a train to catch, they can't seem to get their belongings together and get moving. Meanwhile we're left to choose between the big picture of advancing humankind articulated by the teacher Trofimov and Gayev's reassurance in the face of loss: "Once the matter was decided we all calmed down." ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

John Noland

The Raccoon

Small, black hands
wash everything, even
white bread—
to make it clean
I was told, to help him
swallow, I was told.
Then I met him,
a pet my cousin had,
though really
just a captive.

Young, spitting, snarling,
he watched me
for a day, a second day,
and I watched him.
We grew quiet
and together
toward evening,
then I reached out
a bit of apple.
His black hand
touched mine, pulled
me into places
I had never known
to go: Down dark
green ravines
where white stones shimmered,
down prairie swales
where golden-breasted birds
sang how the earth remembers
us all, even

down tiny creeks
where crayfish whisper
of the long patience
of water. That night
I was lost
to the world
I had known.
I dreamed
I was washed
and washed again
by furry hands,
a black-masked face.

I woke knowing
baptism
in the dark
and musky earth,
the place that sings
in the laying-on
of hands. Even now
I still live wounded
by joy
from that wild
and gentle world.

John Noland was born and raised in the Blue River Valley in eastern Kansas where his great-grandfathers homesteaded. He's lived on the Oregon coast most of his adult life. Noland has worked as a poet in the schools and taught creative writing at Oregon State University and Southwestern Oregon Community College. His poems have appeared in *Big Muddy*, *Chicago Review*, *Georgetown Review*, *Kansas Quarterly*, *The Laurel Review*, and *West Wind Review*. He has published essays in numerous journals and the anthology, *American Nature Writing 1999*. Noland's "The Ancient Gift of Birds: Words from the Klamath Basin" is the cover story in *Jefferson Monthly*, July 2006. "The Raccoon" appears in his book of poems, *This Dark Land Where I Live* (Kulupi Press, 2005) and is used with permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.

Please allow two to four weeks for reply.

Art

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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival opens its 2007 season with a wide variety of productions: William Shakespeare's *As You Like It* thru Oct. 28th; Tom Stoppard's *On The Razzle* thru Oct. 28th; *Rabbit Hole* by David Lindsay-Abaire thru Jun. 22nd; and a world premiere adaptation by Libby Appel of Chekhov's *The Cherry Orchard* thru July 8th; *Tracy's Tiger*, a world premiere musical based on a novella by Wm. Saroyan, thru Oct. 28th; and August Wilson's *Gem of the Ocean* thru Oct 27th. Performances at 1:30 & 8 pm, backstage tours at 10 am, Tues-Sun. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ The Camelot Theater presents *Steel Magnolias* thru May 27th. Robert Harling's play is a funny and touching play centering on a group of gossipy Southern ladies in a small-town beauty parlor. The play is both hilarious and moving. \$17 general/ \$15 seniors and students. Located at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *Western Civilization! The Complete Musical* thru June 3rd. From the Dark Ages to the Information Age, a talented trio sings, dances and goofs their way through history with broad strokes of satiric humor. The Vikings, the Magna Carta, the Black Plague, the Crusades, Galileo, Michelangelo, the Inquisition, the Enlightenment, the invention of the flush toilet, the Apollo moon launch, Disco. Thurs-Mon at 8 pm, Sun. brunch matinee at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

◆ The Theatre Arts Program at Rogue Community College presents *Madwoman of Chailot* on May 11th-13th & 18th-20th. Written in the 1940's, Mr. Giraudoux imagines a world where corporate presidents, discovering oil below a café in Paris, decide to level Paris to the ground to bring the oil to the surface. But for a band of rag-tag vagabonds and one madwoman, they might succeed. This funny and stirring play is performed by a cast of 25, and staged in the round at The Warehouse on Bartlett. Fri.-Sat. at 8 pm, Sun. at 7 pm, plus a Sun. matinee on May 13th at 2 pm. \$6 students /\$8

adults, to reserve, call 245-7700 (advisable to reserve in advance, all previous productions in previous years have sold out.) At The Warehouse on Bartlett (corner of 9th and Bartlett), RCC, Medford. (541) 245-7585, jcole@roguecc.edu

◆ Oregon Stage Works presents *Elephant Man*, May 17th-June 17th. The true and extraordinary tale of John Merrick, a horribly disfigured sideshow attraction with the spirit, intelligence and charm of an angel. And the dignity of a king. Previews May 15th-16th. All preview tickets \$10. 8 pm and Sundays at 2 pm. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 or www.oregonstageworks.org.

◆ Southern Oregon University's Department of Theatre Arts presents *Swimming in the Shallows*, a spirited comedy about love and romance in contemporary America, May 17th-20th and May 24th-27th. And *Romeo and Juliet* by William Shakespeare on May



On May 5th, Cinco de Mayo, the Ross Ragland Theater presents "Rosita's Jalapeno Kitchen," a fiery and comedic one-woman show.

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paulchristensen@earthlink.net

May 15 is the deadline
for the July issue.

For more information about arts events,
listen to JPR's Calendar of the Arts

24th-26th and May 31st-June 2nd. 8 pm. At the Center Stage Theatre on campus. Tickets are \$17 regular, \$14 senior, and \$5 student. (541) 552-6348 or visit www.sou.edu/theatre.

Music & Dance

◆ Craterian Performances hosts five events this month:

- On May 6th, the Aspen Santa Fe Ballet. Hailed as the "classically trained ballet company of the future," Aspen Santa Fe Ballet is a corps of 12 versatile dancers, performing an eclectic repertory by some of America's foremost choreographers (George Balanchine, Paul Taylor, David Parsons, and Twyla Tharp). As veteran New York Times dance critic Clive Barnes exclaims, "*Aspen Santa Fe Ballet goes for broke, with magical and poetic results.*" 7 pm. \$29-23.

- On May 12th, the Rogue Valley Youth Choruses present their Silver Anniversary Concert. The Youth Choruses will sing a new piece of music especially commissioned for this occasion. 7 pm. \$8.

- On May 13th, the Rogue Opera presents "The Magic Flute" by Wolfgang Amadeus Mozart. Described by critics as "the perfect fairy tale opera" and one of Mozart's greatest operas, "The Magic Flute" tells the story of the young prince Tamino's efforts to save a beautiful princess and daughter of the forbidding Queen of Night, from the dark forces of evil. Performed in English. 4 pm. \$32-22. Youth \$22-10.

- On May 20th, the Youth Symphony of Southern Oregon perform classical symphonic music. The YSSO includes more than 180 musicians in three ensembles: Youth Strings, Youth Orchestra and Youth Symphony. 3 pm. \$10 Gen. Admission, \$5 Seniors/Students.

- On May 27th, Craterian Performances presents *Hairspray*. With a gleeful, bubbly score, rich in the sounds of 60's pop and Motown, *Hairspray* tells the story of Tracy Turnblad, a chubby, eternally optimistic big-haired girl who defies the odds at every turn, earning a coveted spot on the Corny Collins dance show, winning the affections of a popular hunk, besting a gorgeous but snotty rival, and even managing to integrate Corny's lily-white show. As *The New York Times* puts it, "*if life were everything it should be, it would be more like Hairspray.*" 8 pm. \$78-60.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ Rogue Opera presents "The Magic Flute." Enter the fantastic fairy tale world of enchanted animals, a dragon, a prince and princess, an evil queen and the absurdly funny, lovelorn bird-catcher. Performed in English with a full orchestra and cast of 40. 8 pm. In Ashland on May 4th & 6th at SOU Recital Hall; in Grants Pass at the GP Performing Arts Center on May 11th; and in Medford at the Craterian Ginger Rogers Theater on May 13th. Tickets at Larry's Music and Northwest Music in Grants Pass, at Paddington Station in Ashland and through the Craterian Box Office or online at www.rogueopera.org in Medford. (541) 608-6400.

◆ The Siskiyou Singers present their Spring Concert, "Beautiful Dreamer", after the Stephan Foster tune, on May 11th-13th. This concert is composed of melodies that recollect an earlier, simpler time in our history: songs of home, of work, of war, and of faith. 8 pm on Fri.-Sat., 4 pm on Sun. Tickets can be purchased at Paddington Station, The Treehouse Bookstore, The Music Coop in Ashland, and The Party Place in Medford. \$12 or \$14 at the door. All performances are in the SOU Music Recital Hall, Ashland. (541) 482-5290.

◆ The 13th Annual Native American Arts Festival & Mother's Day Pow Wow returns on May 12th-13th. This annual event benefits the encouragement of Native American visual and performing/cultural arts. Free. 10 am-7 pm Riverside Park, Grants Pass (541) 472-0215

◆ St. Clair Productions presents national award-winning songwriter Cosy Sheridan in her one-woman show "The Pomegranate Seed: An Exploration of Appetite, Body Image and Myth in Modern Culture" on May 11th. Sheridan performs in a two-act narrative of songs and monologue chronicling one woman's journey into the symbolic underworld and her emergence as a more vibrant and empowered woman. 8 pm. At the Unitarian Center, 4th and C Streets, Ashland. Tickets and info at 541-535-3562 or www.stclairerevents.com

◆ The Rogue Valley Peace Choir presents "Put A Little Peace in Your Heart," a concert of uplifting songs for peace and justice. At Westminster Presbyterian Church, 2000 Oakdale Dr., Medford, on May 19th, 8 p.m. and at the Ashland High School Mountain Theater, 201 S. Mountain, Ashland, on May 20th, 7:30 pm. \$10 in advance, \$12 at the door, \$5 for teens 12-17 and free for under 12. Tickets at Music Coop and Sound Peace in Ashland and Bad Ass Coffee and Party Place in Medford. (541) 482-8915.

◆ The Siskiyou Institute presents two events this month:

- On May 4th, Grammy-nominated vocalist, Nancy King, and pianist, Steve Christofferson. In 2001, Nancy King was inducted into the Oregon Jazz Society's Hall of Fame. King has been performing with pianist/composer Steve Christofferson since 1978. "*King is one of America's top jazz singers...the scat-singing heiress apparent to Ella Fitzgerald.*" A Jazz Workshop will follow on May 5th, 11 am. The

focus on this workshop will be on jazz improvisation and is open to vocalists and all other instruments.

- On May 18th, the chamber jazz duo of Darrell Grant and Dmitri Matheny. Portland State University professor Darrell Grant on piano and San Francisco Jazz Festival Education Director Dmitri Matheny on flugelhorn, perform an inspired blend of chamber music with the playful, spontaneous spirit of American jazz. The classically-trained duo explores a broad repertoire that includes arrangements of Negro spirituals, classical works of Samuel Barber and Bach, lesser-known tunes from Ellington and Monk, pieces by contemporary composers like Keith Jarrett and Sting and their own original compositions. An Art of the Duo Jazz Improvisation Workshop follows on May 19th, 11 am. Grant and Matheny will discuss and demonstrate aspects of the collaborative process as reflected in their duo. In addition to sound and improvisation, they will explore the listening, interaction, risk-taking and originality that go into creating an effective duo performance.

All shows \$20. Workshops: \$5 for students & teachers, \$10 for the general public, (student scholarships available). Concerts at the Barn frequently sell out quickly. Seating and parking are limited and on a reservation-only basis. At the Old Siskiyou Barn, Ashland. (541) 488-3869 or siskiyouinstitute.com

◆ The Mobius provides a wide variety of music this month:

- On May 4th, Argentine Tango. Come dance the tango after the First Friday Art Walk! Lesson starts at 8:00pm, dance 9:30pm-12:30am.

- On May 8th, the indie folk rock trio of Melissa Ferrick. "*Ferrick is a high-energy belter who has stunning vocal finesse and an ability to play syntax like Armatrading and Van Morrison.*" — Steve Morse, Boston Globe. Erin McKeown opens. From elegant pop to balls-out rock, sweet electronics to witty swing, Erin McKeown has packed a ton of music into her short career. 8 pm. \$10 students, \$12 general.

- On May 10th, the Yard Dogs Road Show. The Yard Dogs combine the elements of vaudeville and burlesque — sword swallowers, dancing dolls, fire eaters and sunset hobo poetry — and the live sounds of the Yard Dogs cartoon gypsy band. The Vagabond Opera opens with swing, dark tangos, Paris hot jazz, Ukranian folk-punk ballads, Arabic bellydance, Klezmer, Operatic Arias and vigorous originals mingle with Absurdist, Bohemian Cabaret style. 8:30 pm. This event is at the Historic Ashland Armory 208 Oak St. Ashland. Ages 21+, tickets are \$18 advance (Mobius, Music Coop, Oh Behave Clothing: Ashland; Bad Ass Coffee: Medford) \$24 door.

- On May 15th, That 1 Guy brings his remarkably peculiar one-man show, applying his stand-up bass prowess to the monstrous, homemade instrument. Standing nearly seven feet tall, The Magic Pipe is a chaotic collage of galvanized steel, duct tape and electronic gadgetry, run through an array of samplers and effects boxes.

8 pm. \$8 students, \$10 general

- On May 19th, singer/songwriter Lindsay Mac offers a fresh look at music by singing funk, jazz and folk while plucking her cello. Classically trained, Mac straps her cello to her small frame and rocks out—singing original songs with roots in jazz, folk, Americana, funk and rock tradition. 8 pm. \$8 students, \$10 general

- On May 26th, D Numbers plays music in d numbers, with live sound loops, turning Sound Into Fun, striving to provide a Joyride, singing and dancing through The Lightparade. 9 pm. \$8 students, \$10 general

The Mobius is located at 281 4th St., Ashland. (541) 488-8894. www.theMobius.com

Exhibition

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on May 1st. Refreshments, music and artist demonstrations are offered at many locations along the walk. 5-8 pm. For a free gallery guide, call (541) 488-8430. www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on May 1st, the first Friday of the month, 6-9 pm. Shops, galleries and restaurants stay open displaying local art and musical talent. Downtown Grants Pass, H and 5th Streets, Grants Pass. (541) 787-0910

◆ The Wiseman Gallery presents the art of Linda Frost & Cynthia Nawalinski thru May 9th. At Rogue Community College, 117 S. Central, Building G, Medford. (541) 956-7339

◆ The Grants Pass Museum presents "Where We Live" thru May 25th. The natural wonders of Southern Oregon inspire these adult and youth perspectives of mixed media. Explore your unique environment in this exhibition. At 229 SW "G" Street, Grants Pass. (541) 479-3290. www.gpmuseum.com

◆ Liquid Assets presents Dianne Erickson's "My Life As A Circus" series, large, colorful, mixed media paintings on canvas, May 11th-June 8th. Meet the Artist on June 1st, 5-8 pm. Liquid Assets Wine Bar, 96 N. Main St., Ashland

◆ AMBUS Contemporary Art celebrates its Fifth Annual Grand Opening exhibit from May 15th-June 19th. View newly-produced art, meet the artists, and partake of light refreshments. The members invite you to a reception on May 18th, 5-8 pm. At 21 N. Bartlett St., Medford. 21 N. Bartlett in downtown Medford. (541) 245-3800 or www.AmbusArt.com

Presentation

◆ The Friends of Hannon Library presents "An Evening with the Poet Laureate" on May 17th. On Feb. 17th, 2006, Governor Ted Kulongoski named Lawson Inada to a two-year appointment as Poet Laureate of Oregon. Inada is the fifth Poet Laureate in Oregon, and the first to be so honored since William Stafford served until 1989. Proceeds from the event will benefit the Lenn & Dixie

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Hannon Library at Southern Oregon University. A no-host wine social at 6:30 p.m., followed by the dinner and keynote at 7 pm. In the Hannon Library Meese Meeting Room (LIB 305), at the Hannon Library, Southern Oregon University, 1250 Siskiyou Blvd., Ashland. \$40. Seating is limited, please RSVP by May 4 th. (541) 552-6835.

NORTH STATE

Theater

♦ Riverfront Playhouse presents Neil Simon's *The Odd Couple* from May 12th-June 10th. 7:30 pm, matinees at 2 pm. \$17-11. Tickets at The Graphic Emporium and reservations by phone at (530) 241-4278. At 1620 East Cypress, Redding. (530) 222-4862.

Music

♦ The Eureka Chamber Music Series (ECMS) presents an evening of Opera and Broadway classics with the San Francisco Opera Center Singers on May 11th. Opera singers from both the Merola Opera Program and the Adler Fellowship Program are featured. 7:30 pm. A Meet-the-Artists reception follows. Tickets at the door or through advance purchase: Adults \$30; Students \$10; Children \$5. At the Calvary Lutheran Church, 716 South Avenue, Eureka. (707) 445-9650.

Dance

♦ The Del Norte International Folkdancers welcomes adults who want to get moving every Tuesday evening, 6:30-9 pm. No experience or partner necessary; beginning dances from around the world will be taught and reviewed the first 45 minutes, with request dancing afterwards. At Del Norte Senior Center, 1755 Northcrest Drive, Crescent City. (707) 458-3132 or (707) 464-9690.

Exhibition

♦ A Spring Art Exhibit showcases oils by Jan Molinelli-Hale, photography by Phillip Friesen, mixed media by Patricia Bamford and Laurie Reynolds and a melangé of media by students of Mistletoe Elementary and Redding School of the Arts thru June 15th. 8-5 pm. At Redding City Hall, 777 Cypress Avenue, Redding. (530) 225-4512

OREGON & REDWOOD COAST

Exhibition

♦ At the Coos Art Museum this month:

- "Over The River/Through The Woods," a group exhibit by 7 Northwest artists. Sculptures, photography, and paintings. Coos Art Museum, 235 Anderson Avenue, Coos Bay. 541-267-3901
- "VISION 2007," an annual art competition for high school students from Southern Oregon. The show includes 100 works of paintings, drawings, photography, sculpture and mixed media created by regional high school art students.
- "Expressions West 2007," an annual con-



Melissa Ferrick performs May 8th at The Mobius in Ashland.

temporary painting competition juried by Boise Art Museum's Associate Curator of Contemporary Art. Recent paintings by emerging artists from 13 western United States.

- "John Van Dreal: Still Lifes and Figures by an Oregon Master," thru May 10th. Van Dreal creates contemporary themes of still-lives, figures and landscapes in the Dutch Masters style of the 17th century.

Admission: \$5 adults, \$2 for seniors & students. Located at 235 Anderson in Coos Bay. (866) 526-4423. www.coosart.org

♦ The Humboldt Arts Council presents:

- "Linear Expression," thru May 20th. Deborah Corsini has been weaving for over 30 years and is currently a studio artist exhibiting her work nationally. This exhibition highlights her bold, graphic line, zigzag stripes and scalloped selvages which are striking characteristics of the wedge weave. Instead of weaving perpendicular to the warp, as is usual for tapestry, wedge weave is an eccentric weaving technique where the wefts are woven at an angle.

- "The 6th Annual Student Exhibition of the Monart Drawing School," May 5th-June 30th. Works created by 4-12 year olds. Subject matter includes drawings from three-dimensional objects, animals, still-lives, and figure studies. Students use a variety of drawing media. Monart drawing techniques have been published and received national attention in *Drawing with Children* and *Drawing with Older Teens and Adults*. In the Youth Gallery.

- "Landmarks" by Melissa Chandon, May 24th-July 1st. Chandon's oil paintings are rendered with a passionate physical language that evokes a deep feeling of isolation and loneliness amidst the welcoming tradition of her subjects. Focusing on the vanishing icons of Americana, including road side attractions, historical agricultural equipment and beloved Volkswagen Buses, Chandon's work encompasses the senti-

ment of these disappearing symbols one might pass on a lonely stretch of road.

- "Day to Day" by Karen Doten, May 31st-July 15th. Using encaustic with graphite on canvas, Doten's series of paintings combine everyday occurrences with everyday visual experiences, the latter perceived through changes in light, color and structure.

- "Works in Iron" by Frederick Hazard" occupies the sculpture garden runs thru June 30th. At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

♦ The Port Orford Arts Council and the City of Port Orford present the Second Annual Port-Orford-cedar Expo on May 26th-27th. The Expo celebrates the Port-Orford cedar, which is indigenous to the southwest Oregon coast. The Expo includes a juried art show, speakers, vendors, entertainment, raffles, food, and an artists' reception. 9 am-5 pm both days. Adults: \$1donation; children free. Port Orford Community Center/American Legion Building, 419 - 11th St. (turn east off Hwy 101 at 11th) , Port Orford. (541) 332-0487; www.cedarexpo.com or www.portorfordart.org

KLAMATH

Music

♦ The Ross Ragland Theater welcomes Spring with a variety of musical experiences:

- On May 3rd, Trick Pony. Trick Pony has quickly become a high-energy force on the country music scene and has received multiple Grammy, American Country Music and Country Music Award nominations. 7:30 pm.

- On May 5th, Cinco de Mayo, the Ross Ragland Theater presents "Rosita's Jalapeno Kitchen," a fiery and comedic one-woman show and pre-show dinner. This hilarious bi-lingual comedy invites you to join Rosita for a last supper in her home of 23 years, sold to make way for a shopping development. Touching and generous, Rosita's Jalapeno Kitchen will fill your heart with laughter and leave your spirit refreshed. 7:30 pm.

- On May 19th, "A Taste of Klamath" brings an edible extravaganza that expands from the Ragland Theater Lobby, courtyard and Cultural Center onto 7th Street to accommodate an additional 250 attendees and 15 additional vendors. A sell-out in 2006, this year's Proceeds from A Taste of Klamath support The Ragland Scholarship Program for Low-Income Youth and Families, which enables members of local low-income families to attend theater performances and participate in the theater's summer programs for youth. 5:30 pm.

All shows at 7:30 pm. The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls. Box Office at 884-5483 or www.rrtheater.org

♦ Klamath Blues Society sponsors a blues jam every Thursday evening from 8 pm-midnight at King Falls Lounge in Klamath Falls. Blues performers and aficionados welcome. (541) 882-8695.

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As It Was

Stories from the State of Jefferson

Rogue River Studios

Margaret LaPlante

Hoping to share the natural beauty of the Rogue River with the rest of the country, a film company known as Rogue River Studios opened in 1927.

This was at a time when silent pictures were gaining in popularity all across America.

Rogue River Studios built a huge studio with the thought that, if you build it, they will come. They hoped that if a studio were available here in the Rogue Valley, then Hollywood would come here. The city of Medford donated 80 acres near the present day airport. A contractor from Portland was hired to build a \$300,000 studio complete with all the modern equipment of the day.

The sales team for Rogue River Studios summed up the beauty of the valley by declaring, "The scenery of Southern Oregon cannot be superseded in the United States." They even went so far as to say, "Tests of the sunlight showed it to be the brightest in the world and best suited for taking moving pictures."

Even with these great slogans, Hollywood was reluctant to take a chance on such a remote location. The studio was never completed and the dream faded into history.

Source: Alley, Bill. "Rogue River Studios." *Southern Oregon Heritage Today*. Winter 2005 vol. 7 no. 1, pp 15-16.

Old Glory Over Dorris

Craig Stillwell

Most American cities fly the Stars and Stripes high over public buildings. The residents of Dorris, California went further. They boast having the "Tallest American Flagpole West of the Mississippi."

Dorris is located in northeast Siskiyou County, on Highway 97, just south of the Oregon border. It's situated in the scenic Butte Valley, surrounded by farms and cat-

tle ranches.

In 1993, the local Lions Club organized the Tallest Flag Project and began raising funds. Three years later, on June 2, 1996, the community hoisted a 30-foot-by-60-foot American flag to the top of the 200-foot tall flagpole just outside of the City Hall. The pole is 36-inches in diameter at the base and five-and-a-half-inches at the top. Illuminated at night, it can be seen from miles away. Viewed from the north by day, the colorful flag waves against snow-covered Mount Shasta many miles to the south.

The Tallest Flag Project is dedicated to American veterans of all wars.

In 2002, Dorris loaned one of its enormous flags to the aircraft carrier U.S.S. Carl Vinson, whose crew wanted to make a dramatic return to their home base in Bremerton, Washington, following their participation in Operation Enduring Freedom.

Source: Dorris Lions Club,
www.homestead.com/dorrislions/index.html.

The Gold Hill Stamp Mill

Margaret LaPlante

Today in the town of Gold Hill, Oregon, the Josiah Beeman house is home to the Gold Hill Museum. In the back yard of the museum, standing almost two stories tall, is a stamp mill used to crush and process ore.

Mr. Beeman purchased the stamp mill in 1892 from Union Iron Works in San Francisco and had it shipped by rail to Gold Hill. Upon arriving in Gold Hill, it was transported by wagons pulled by mules to Sardine Creek, where it was put into use in the spring of 1893. A two-point-five horsepower steam engine, fueled by a wood-burning boiler, powered the stamp mill.

Ore was transported from the tunnel by sled, then by ore car, to the mill.

Mr. Beeman operated the stamp mill until 1907. He then sold the mill, but it remained in use until the late 1930s.

Records indicate that by 1938, the stamp mill had crushed and processed 14,000 tons of ore.

In the late 1990s, with help from the community and countless hours of volunteer time, the stamp mill returned home to Mr. Beeman's house for future generations to enjoy.

Source: Gold Hill Historical Society Handout.



As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily* on *Classics & News* and *Rhythm & News*.

TUNE IN



Sundays 10am on Rhythm & News

Artscene *From p. 34*

Festivals

◆ The 8th annual, outdoor "International Migratory Bird Day" Celebration on May 12th features bird walks, crafts, community displays, taxidermy exhibits, sculptures, vendors, food, and lots

of music and dancing. A free, fun-filled event at Veterans Park in downtown Klamath Falls, 9 am-3 pm. (541) 883-7131.

UMPQUA

Music

◆ The Roseburg Folklore Society and David Hutchison, Irish fiddler Kevin Burke and guitarist/composer Cal Scott play in concert on May

5th. 7:30 pm. \$15 in advance, through While Away Books and New Day Natural Grocery, and at the door are \$17. At the First Presbyterian Church, Roseburg. www.fiddlefool.com or (541) 673-0852.

◆ The Umpqua Symphony Association presents its Young Soloist Concert and the Umpqua Chamber Orchestra on May 22nd. Gifted young soloists perform with the Umpqua Chamber Orchestra. 7:30 pm. At First Presbyterian Church, Roseburg. (541) 440-9680 www.umpquasympphonyassociation.org

CLASSIFIED ADS

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ROCKY POINT LAKE FRONT, dock, canoes, paddle boats, sleeps 8-10. Studio also available. 33' sailboat, overnight stays, pontoon boat excursions. Pine Cone Lodge, 27635 Rocky Point Road, Klamath Falls, OR. 541-356-2378. JPR member rates.

SOUTHERN OREGON COAST Karl Nettgen & Laurel Gerkman - TEAM BROKERS - complete professional real estate coverage. Ethical service. Award-winning integrity. "Working together to serve our clients bet-

ter." Century 21 Agate Realty, Gold Beach, 800-421-8533 Ext. 21. www.GoldBeachOregon.net

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GOODS

SHASTA ART FESTIVAL & FIDDLE JAM-BOREE. May 12 & 13. 8:30 AM - 5:30 PM. Arts, crafts, food, music, family entertainment. 3 miles west of Redding. Free shuttle bus from Shasta High School. Admission \$5, under 8 free. Call 530-243-5399 for more information.

THE PLAN that the Beatles sang that they "would love to see..." New Age Scriptures, c/o New Age HEALeth, P.O. Box 720327, Otis CA 96099.

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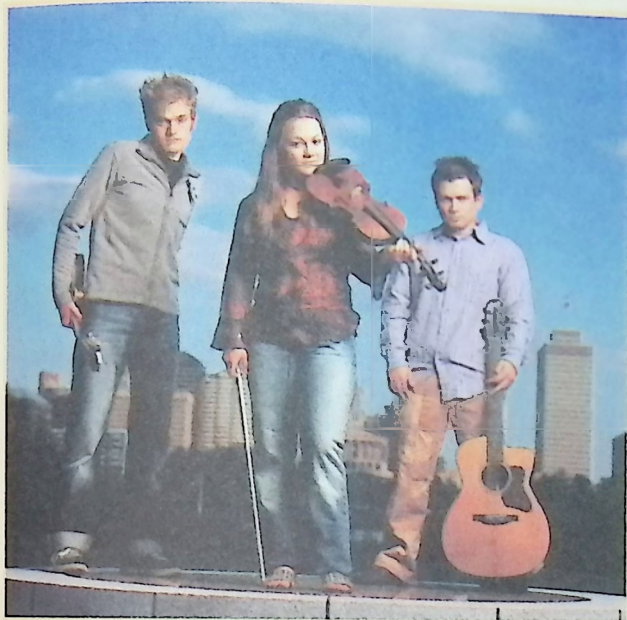
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2006-2007

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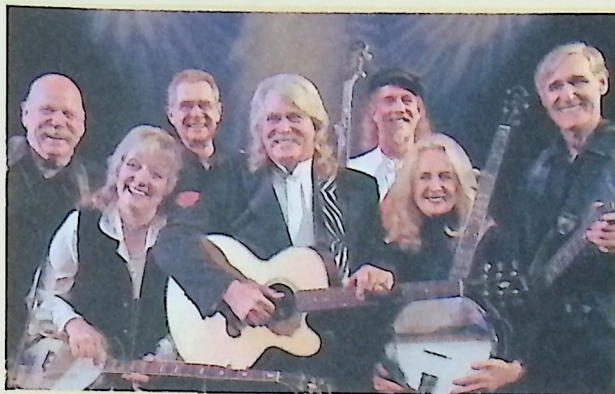
Nickel Creek

May 1 / 8pm

The Grammy Award-winning acoustic music trio, Nickel Creek, will stop at the Cascade Theatre as part of its final tour together. Heralded for making bluegrass music relevant for a new generation, Nickel Creek's music bursts with contemporary verve — fusing a wide array of styles with uncommon vigor and flair. Each Nickel Creek concert is a musical adventure — where Bill Monroe meets Bach and Radiohead.

"Nickel Creek blends bluegrass, classical music and pop with irresistible aplomb, and sings like angels to boot."

Washington Post



New Christy Minstrels

May 15 / 8pm

After leaving an indelible mark on the folk music scene of the '60s, The New Christy Minstrels are back together singing the songs that earned them a Grammy Award and made them one of the most popular groups of their time. Original members who still appear with the group include Randy Sparks, Barry McGuire, Clarence Treat, Jackie Miller Davidson, Art Podell, and Dolan Ellis. New members of the group, a Minstrels tradition, include Becky Jo Benson, Chuck Cole, and Bill Boycott.

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